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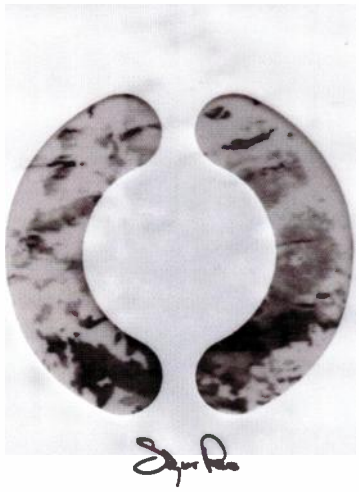

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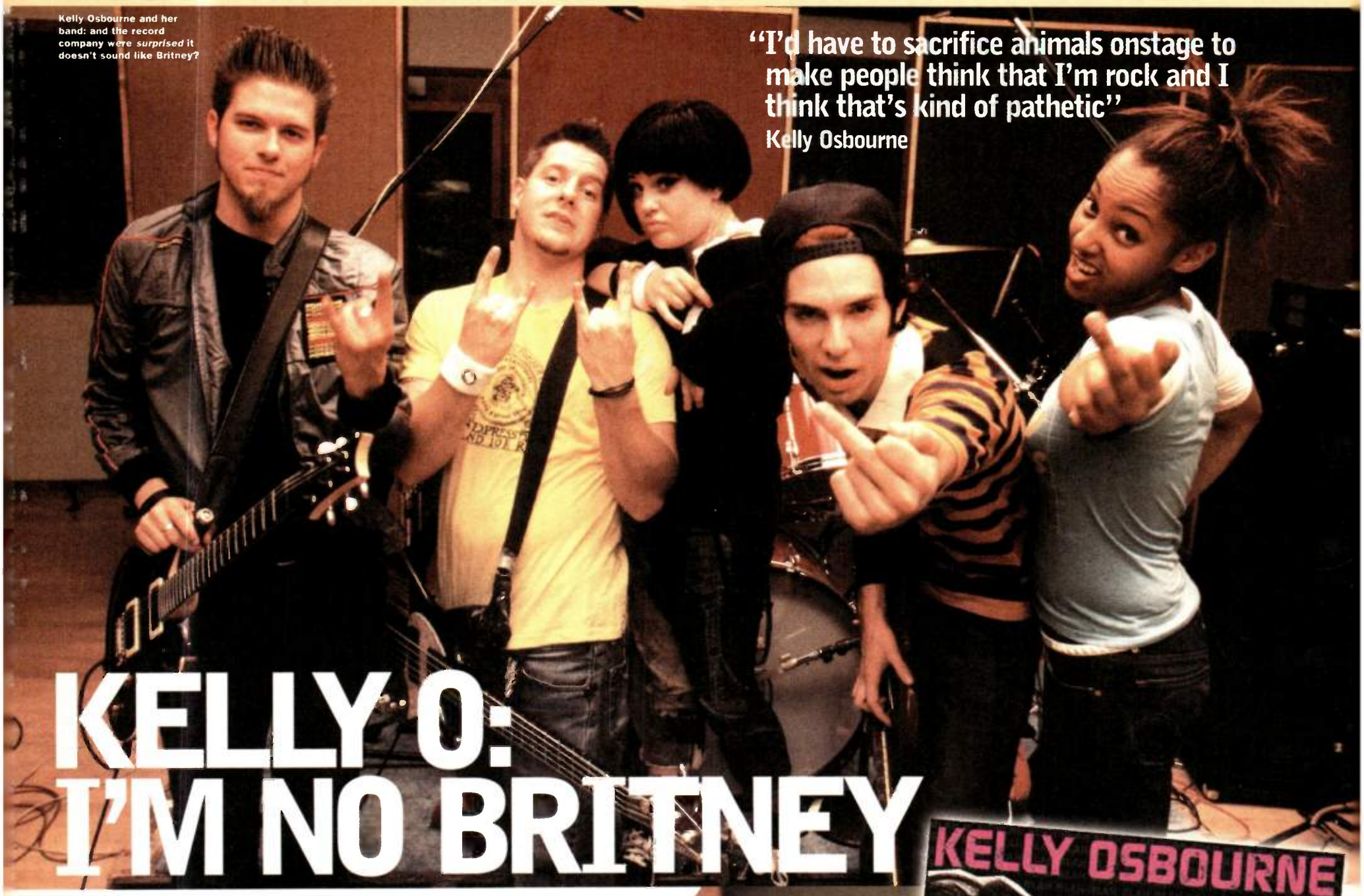


Kelly Osbourne and her band: and the record company were *surprised* it doesn't sound like Britney?

"I'd have to sacrifice animals onstage to make people think that I'm rock and I think that's kind of pathetic"
Kelly Osbourne

KELLY O: I'M NO BRITNEY

DEBUT ALBUM TOO PUNKY FOR RECORD LABEL WHO DEMANDED REWORKING OF VOCALS TO MAKE IT MORE POP

Kelly Osbourne is at war with the record industry over her debut LP, 'Shut Up'.

Speaking to *NME* last week, the most famous teenager in America revealed that her album is the subject of an ongoing battle with the powers that be.

"Firstly," she told us, "I had a really obnoxious but honest name for it. I was gonna call it 'Buy Me' because, y'know, if I didn't want to sell it to you, I'd give it to you for free. But my record company told me I was too precocious and they wouldn't let me call it that.

"So they finally called it 'Shut Up' and, y'know, I wasn't gonna sit there for three million days and think of some, like, more meaningful name for it. I'm not gonna waste my time. I don't give a fuck what it's called. I just want you to listen to it."

And that's where Kelly faces her second problem. Despite the fact that tickets for her first solo live show at New York's Irving Plaza on November 26 sold out in just ten minutes, the album, which was released in America on the same day, is proving problematic to radio programmers who simply don't know what to do with it.

According to Kelly's mum and manager **Sharon Osbourne**, neither Epic nor the key American radio stations were prepared for the way 'Shut Up' turned out. A feisty punk-pop album that calls to mind **Iggy Pop**, **Hole**, and **The Go Gos**, it is not, apparently, "Britney-esque" enough for the bigwigs.

While industry gossips circulated the rumour that Kelly had already been dropped from her label even before the album was released, Sharon admitted to *NME* that Epic didn't have "a fucking clue" what to do with it.

The problem, according to Kelly, is: "If a boy sung the songs that I wrote, they'd be considered rock and played on *(local Los Angeles hip radio station)* KROQ and stations like that. But because I'm a girl, they're, like, 'Oh, she must be pop.' I'd have to sing a fucking death metal song and sacrifice animals onstage to make people think that I'm rock and I think that's kind of pathetic and disturbing."

According to Kelly, the album, which is released in the UK in February, was just too punky for her record company and she had to put her foot down when they asked her to redo some of the vocals because they didn't consider them polished enough.

"No fucking way was I going to do that," she told *NME*. "Why should I? This is the way I am. This is me."

The Stateside release of 'Shut Up' coincides with MTV unveiling the second series of the fantastically popular reality TV show, *The Osbournes*, a sneak preview of which was aired for the crowd at Kelly's New York date.

See next week's *NME* for reviews of the gig and *The Osbournes* second series premiere.

Kelly in the studio and (right) an ad for her sold-out live debut

PHOTOGRAPHY: MARK WEISS/ANGLES

Eminem eyes more acting roles

RAPPER IS DELUGED WITH SCRIPTS FOLLOWING THE SUCCESS OF 8 MILE

Eminem will play several major shows in Britain next summer – but first the rapper has to decide which movie role to accept next.

The star, currently one of the biggest cinema draws in the world, will play in Britain next June.

An Eminem insider told *NME* that negotiations were ongoing to secure the shows, and that when they happen "they'll be huge". *NME* understands that the Milton Keynes Bowl is one of the likely venues for the shows.

Meanwhile, Eminem has been deluged with film scripts following his success in *8 Mile*, and the rapper now looks set to take more acting jobs – going back on his claim that he did not want to make any more films. With Eminem tipped for an Oscar for his role as Jimmy 'Rabbit' Smith in *8 Mile*, his management team are now trying to make sure he takes the right role for his film career.

Eminem commented: "It's funny, because getting an Oscar is something that I've never aspired to or even really wanted. I wouldn't have thought down those lines because all that mattered to me was rap music."

He added: "Now that I've had a taste of the movie business, I want some more. I want to do something completely different. I would love to play a comedy character or something. People wouldn't expect that of me."

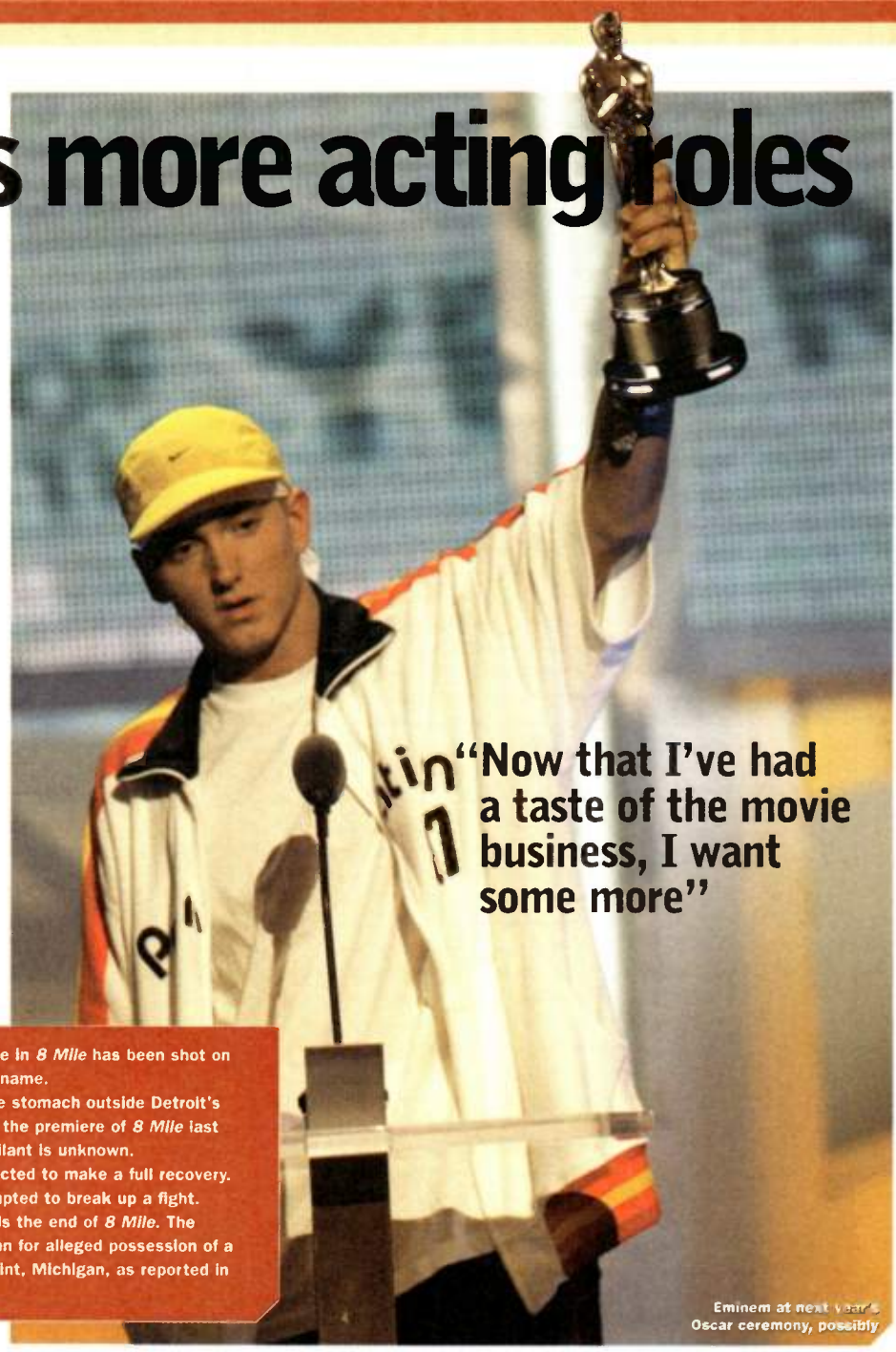
8 Mile, which is released in the UK early next year, had its gala screening in London's West End on Friday (October 15). The film's director Curtis Hanson said of Eminem's acting: "I don't know what the limits are. I feel he could do anything he put his mind to. He is a very serious young man, very dedicated."

Although Eminem is keen on a making a comedy, critics, movie insiders and even his gran believe he should make a sequel to *8 Mile*.

Eminem's gran Betty Kresin told *NME*: "I was one of the first in line to see *8 Mile*. I've seen it twice now and taken my grandchildren. He was marvellous. Now I would like to see him finish what he started by making a sequel, showing how he cut his first CD."

US film critic Roger Ebert agreed: "At this point in his career, there is no reason for him to play anyone other than himself, and it might even be professionally dangerous for him to try."

But an Eminem romantic comedy shouldn't be ruled out just yet. Actors' agent Lisa Dennis told *NME*: "I would really like to see Eminem starring opposite Jennifer Lopez."



"Now that I've had a taste of the movie business, I want some more"

Eminem at next year's Oscar ceremony, possibly

A rapper who makes an appearance in *8 Mile* has been shot on the street which gives the film its name.

Ali Miyzaan, 26, was shot in the stomach outside Detroit's Phoenix Theater after he attended the premiere of *8 Mile* last Saturday (November 16). His assailant is unknown.

Police said that Miyzaan is expected to make a full recovery. They claimed the rapper had attempted to break up a fight.

Miyzaan has a small part towards the end of *8 Mile*. The shooting follows the arrest of a man for alleged possession of a gun at a screening of the film in Flint, Michigan, as reported in *NME* last week.

G-Man held over firearm charges

G-Man: arrested in London

So Solid Crew's **G-Man** has been remanded in custody, accused of possession of a firearm and ammunition.

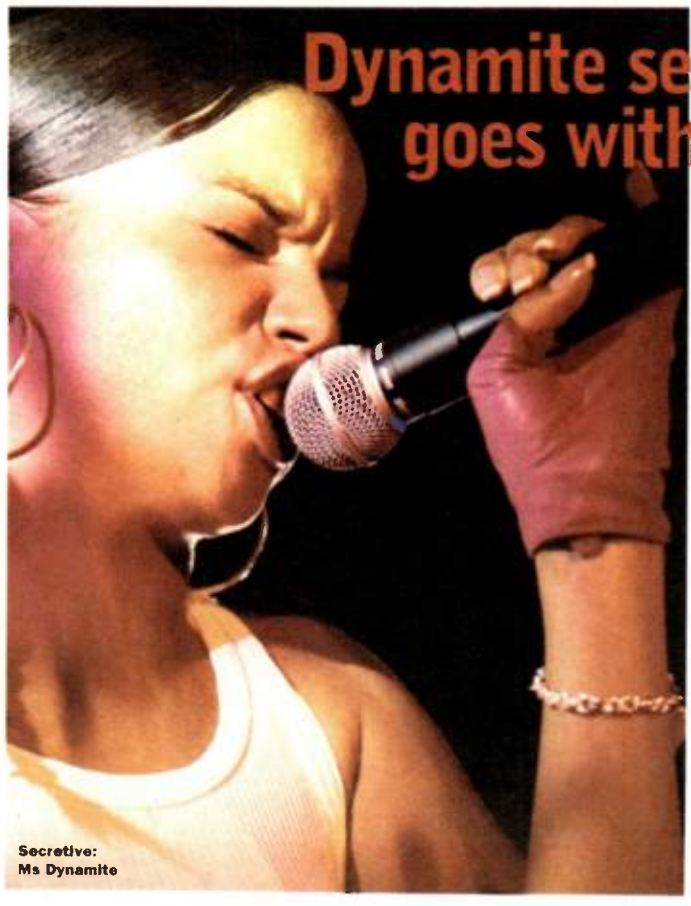
The So Solid producer was refused bail after being arrested on suspicion of possessing a firearm and ammunition in central London. G-Man – real name Jason Joab Phillips – was remanded in custody after appearing at Bow Street Magistrates Court on Saturday (November 16).

The So Solid star was described in court as the executive producer of the group. His girlfriend and fellow band member, **Lisa Maffia**, watched from the public gallery during the hearing.

G-Man was remanded in custody and was due to appear at Bow Street Magistrates' Court on Monday (November 25).

PHOTOGRAPHY: PA/JOE PLIMMER/WIRE IMAGE

Dynamite secret gig goes with a bang



Secretive: Ms Dynamite

Ms Dynamite played a secret gig at London's CC Club last Wednesday (November 20) with a full live band, in support of the forthcoming release of 'Put Him Out', the third single to be lifted from the Mercury Music Prize-winning album 'A Little Deeper'.

The show had been organised by mobile phone operators Orange for a small number of competition winners selected via the Ms Dynamite website – and the specially invited audience included the **Sugababes**, recent Top Five chart stars **Big Brovaz** and, somewhat appropriately, assorted members of **Pay As U Go Cartel**.

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

5	1	**DIRRTY**	CHRISTINA AGUILERA FT REDMAN (RCA)
3	2	**DILEMMA**	KELLY FT KELLY ROWLAND (UNIVERSAL)
2	3	**HEAVEN**	DJ SAMMY AND YANOU FT DO (DATA/MOS)
4	4	**THE KETCHUP SONG (ASEREJE)**	LAS KETCHUP (COLUMBIA)
–	5	**DON'T LET ME DOWN/YOU AND I**	WILL YOUNG (S)
16	6	**STRONGER/ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
1	7	**UNBREAKABLE**	WESTLIFE (S)
11	8	**LOVE ON THE LINE**	BLAZIN' SQUAD (EAST WEST)
6	9	**I'M GONNA GETCHA GOOD**	SHANIA TWAIN (MERCURY)
–	10	**JENNY FROM THE BLOCK**	JENNIFER LOPEZ (EPIC)
–	11	**ALIVE**	S CLUB (POLYDOR)
8	12	**LIKE I LOVE YOU**	JUSTIN TIMBERLAKE (JIVE)
7	13	**MU FLOW**	BIG BROVAZ (EPIC)
12	14	**COME INTO MY WORLD**	KYLIE MINOGUE (PARLOPHONE)
10	15	**ONE LOVE**	BLUE (INNOCENT)
20	16	**THE SCIENTIST**	COLDPLAY (PARLOPHONE)
9	17	**WORK IT**	MISSY ELLIOTT (ELEKTRA)
27	18	**HAPPY**	ASHANTI (MURDER INC/ MERCURY)
–	19	**THROUGH THE RAIN**	MARIAH CAREY (MERCURY)
14	20	**DIE ANOTHER DAY**	MADONNA (WARNER BROS)
29	21	**THE GAME OF LOVE**	SANTANA FT MICHELLE BRANCH (ARISTA)
30	22	**OBJECTION (TANGO)**	SHAKIRA (EPIC)
15	23	**I LOVE ROCK'N'ROLL**	BRITNEY SPEARS (JIVE)
32	24	**DON'T WANNA KNOW**	SHY FX/ T POWER/DI & SKIBADEE (FFRR)
13	25	**PUT THE NEEDLE ON IT**	DANNII MINOGUE (LONDON)
–	26	**RHINESTONE COWBOY (GIDDY UP GIDDY UP)**	RIKKI & DAZ FT GLEN CAMPBELL (SERIOUS)
18	27	**IT'S ALL GRAVY**	ROMEO FT CHRISTINA MILIAN (RELENTLESS)
17	28	**ALL OUT OF LOVE**	H & CLAIRE (WEA)
21	29	**WHAT'S YOUR FLAVA**	CRAIG DAVID (WILDSTAR)
–	30	**PRAY**	LASGO (POSITIVA)
–	31	**STILL WAITING**	SUM 41 (MERCURY)
–	32	**LEAFY MYSTERIES**	PAUL WELLER (INDEPENDIENTE)
–	33	**GETAWAY**	THE MUSIC (HUT)
–	34	**HEART OF GOLD**	KELLY LLORENNA (ALL AROUND THE WORLD)
19	35	**MUSIC GETS THE BEST OF ME**	SOPHIE ELLIS BEXTOR (POLYDOR)
24	36	**NO ONE KNOWS**	QUEENS OF THE STONE AGE (INTERSCOPE)
22	37	**HEY SEXY LADY**	SHAGGY (MCA)
–	38	**OBSESSIONS**	SUEDE (EPIC)
28	39	**JUST LIKE A PILL**	PINK (ARISTA)
26	40	**BECAUSE THE NIGHT**	JAN WAYNE (PRODUCT/INCENTIVE)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

–	1	**ESCAPOLOGY**	ROBBIE WILLIAMS (EMI)
1	2	**UNBREAKABLE – THE GREATEST HITS**	WESTLIFE (S)
2	3	**ONE LOVE**	BLUE (INNOCENT)
9	4	**THE GREATEST HITS 1970-2002**	ELTON JOHN (MERCURY)
3	5	**A NEW DAY AT MIDNIGHT**	DAVID GRAY (EAST WEST)
8	6	**MISSUNDAZTOOD**	PINK (ARISTA)
5	7	**WHAT MY HEART WANTS TO SAY**	GARETH GATES (S)
10	8	**SLICKER THAN YOUR AVERAGE**	CRAIG DAVID (WILDSTAR)
14	9	**ELV1S – 30 NUMBER 1 HITS**	ELVIS PRESLEY (RCA)
4	10	**THE BEST OF 1990-2000 & B-SIDES**	U2 (ISLAND)
3	11	**UP**	SHANIA TWAIN (MERCURY)
16	12	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
15	13	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
17	14	**FROM NOW ON**	WILL YOUNG (S)
7	15	**SENTIMENTO**	ANDREA BOCELLI (PHILIPS)
20	16	**LET GO**	AVRIL LAVIGNE (ARISTA)
6	17	**NIRVANA**	NIRVANA (GEFFEN)
18	18	**FORTY LICKS**	ROLLING STONES (VIRGIN)
23	19	**FEELS SO GOOD**	ATOMIC KITTEN (INNOCENT)
11	20	**BEST OF BOWIE**	DAVID BOWIE (EMI)
28	21	**ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
19	22	**NELLYVILLE**	NELLY (UNIVERSAL)
26	23	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
34	24	**READ MY LIPS**	SOPHIE ELLIS BEXTOR (POLYDOR)
13	25	**FOREVER DELAYED THE GREATEST HITS**	MANIC STREET PREACHERS (EPIC)
32	26	**TESTIFY**	PHIL COLLINS (FACE VALUE)
24	27	**TOGETHER**	S CLUB JUNIORS (POLYDOR)
–	28	**IT HAD TO BE YOU – THE GREAT AMERICAN SONGBOOK**	ROD STEWART (J)
12	29	**JUSTIFIED**	JUSTIN TIMBERLAKE (JIVE)
22	30	**THE DEFINITIVE COLLECTION**	STEVIE WONDER (UMTV)
37	31	**UNDER CONSTRUCTION**	MISSY ELLIOTT (ELEKTRA)
–	32	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
–	33	**THE LAST TEMPTATION**	JA RULE (DEF JAM)
43	34	**SPIN**	DARREN HAYES (COLUMBIA)
48	35	**A NIGHT IN PARIS**	DIANA KRALL (VERVE)
30	36	**ONE BY ONE**	FOO FIGHTERS (RCA)
–	37	**REPRISE**	RUSSELL WATSON (DECCA)
27	38	**THE VERY BEST OF**	FLEETWOOD MAC (WSM)
–	39	**GREATEST HITS 87-92**	KYLIE MINOGUE (PWL)
–	40	**THE BEST OF 1990-2000**	U2 (ISLAND)

BLUR TO RECRUIT MARILYN MANSON GUITARIST? COURTNEY TO JOIN EX-GUNS N'ROSES' BAND?

It's an NME weird rock news special!

WEIRD ROCK STORY ONE

Could former Marilyn Manson guitarist **Twiggy Ramirez** be about to join **Blur**?

Amazingly, that's the rumour circulating about the replacement for axed guitarist **Graham Coxon** who was forced out of Blur following rows about the band's direction.

On the face of it, Twiggy would seem an unlikely choice for going on tour with Blur. The band have never been fans of heavy American rock, and Twiggy – real name Jeordie Francis White – is likely to be a far more disruptive presence on tour than Graham Coxon ever managed to be.

When he was on the road with Marilyn Manson, Twiggy certainly indulged in the drugs and groupies that Manson famously wrote about in his autobiography. But although Blur's resident hedonist Alex James is rather less rock'n'roll – he was recently fined for speeding while driving around Devon during a break from recording of the new Blur album – Twiggy and Blur bassist Alex James are actually great pals and like to hang out together.

Since leaving Marilyn Manson, the guitarist has played on Queens Of The Stone Age's album 'Songs For The Deaf'. Twiggy's favourite bands are Mötley Crüe, Twisted Sister, Iron Maiden and WASP.

As reported last week, Blur have 'anonymously' issued a seven-inch white label, 'Don't Bomb When You Are The Bomb'.

WEIRD ROCK STORY TWO

Could **Courtney Love** be about to join the former members of **Guns N'Roses**?

Former Gunner Slash has hinted that Courtney has been approached to join his old band mates in a new rock project.

Although Axl owns the rights to band's name, the remaining former Guns N'Roses members Slash, Duff McKagan, Izzy Stradlin and Matt Sorum have formed their own band.

"This is all very ironic timing, because it's been six or seven years since we all quit Guns," Slash said, "and we just started doing this in the last six months, and all of a sudden, Axl's got his Guns out right now, so it's almost comical."

Slash, McKagan and Sorum first re-emerged together when they played a Los Angeles benefit for the family of recently deceased drummer Randy Castillo last spring. Now, with Stradlin back on board, they are looking for a singer – and Courtney Love is in the frame.

Slash commented: "We haven't exhausted that idea, let's put it that way."

He added: "If we got a girl that sounded like Janis Joplin crossed with Joan Jett with a bit of Tina Turner, that would be rocking."

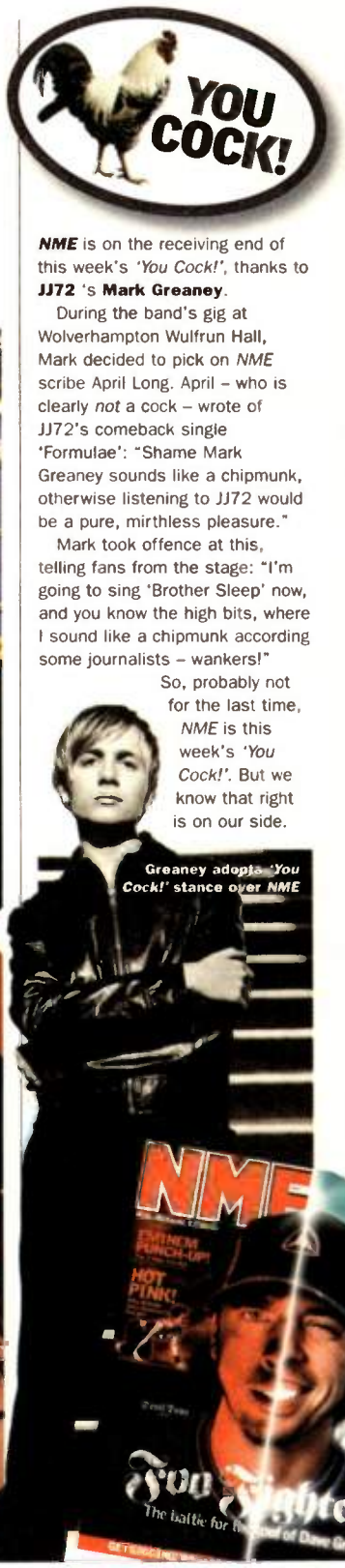
The band – currently without a confirmed name – will play Guns N'Roses songs.

Courtney Love is planning to release solo material next year, now she has settled her dispute with her ex-label Universal.

Too weird to be true? Blur Mark II featuring Twiggy Ramirez...

...and GN'R Mark II featuring Courtney Love

"If we get a girl that sounded like Janis Joplin crossed with Joan Jett that would be rocking" Slash



Greaney adopts 'You Cock!' stance over NME

YOU COCK!

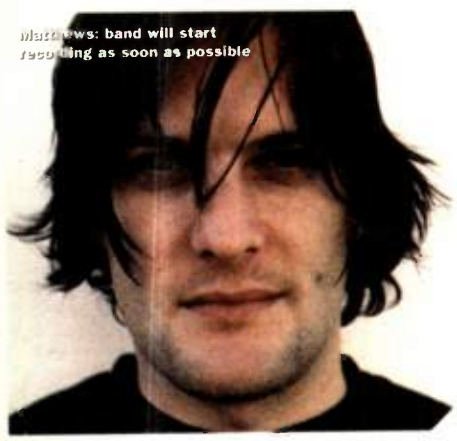
NME is on the receiving end of this week's *'You Cock!'*, thanks to **JJ72** 's **Mark Greaney**.

During the band's gig at Wolverhampton Wulfrun Hall, Mark decided to pick on *NME* scribe April Long. April – who is clearly *not* a cock – wrote of JJ72's comeback single 'Formulae': "Shame Mark Greaney sounds like a chipmunk, otherwise listening to JJ72 would be a pure, mirthless pleasure."

Mark took offence at this, telling fans from the stage: "I'm going to sing 'Brother Sleep' now, and you know the high bits, where I sound like a chipmunk according some journalists – wankers!"

So, probably not for the last time, *NME* is this week's *'You Cock!'*. But we know that right is on our side.

Vines' second album due sooner than you think



Matthews: band will start recording as soon as possible

PHOTOGRAPHY: DEAN CHALKLEY/RETNA/LFI

The Vines are hoping to get their second album out as early as next year – and bassist **Patrick Matthews** wants to make it a "mid-fi" record.

The band who are currently touring North America with The Music, have already been playing a number of new songs slated for the LP, including 'Fuck The World', 'Evil Town' and 'Amnesia'.

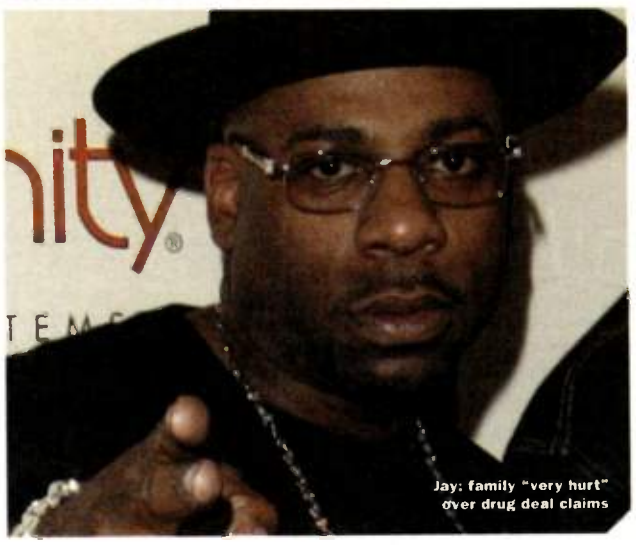
Matthews has said he wants to get the songs nailed down in the studio as soon as the band get a break.

He said: "Everybody talks about the really hi-fi, but I want to do it mid-fi. There are those things about recording in a non hi-fi manner that is cool and energetic that I want to capture. Just something exciting and visceral."

Matthews told *Billboard* magazine that after a year of incessant touring, the band – particularly singer/guitarist Craig Nicholls – are near their wits' end.

The bassist added: "I guess certain things happen, soundchecks go badly, and you think, 'Oh god, the whole thing is going to fall apart unless we get some time off.' I've been saying that for a while and maybe it's not true. It felt like that after the first US tour we spent an unlimited time on the road, but we've kept it together so far. It always has felt like if we push it too hard, it will just blow up."

Jam Master Jay family hits back at slurs



Jay: family "very hurt" over drug deal claims

Jam Master Jay's family and friends have expressed outrage over claims that the the Run-DMC star was killed over a drug deal gone wrong.

The *New York Post* accused a drug dealer of plotting to kill Jay after he was "ripped-off" for $30,000 while trying to purchase cocaine eight years ago.

Hip-hop mogul Russell Simmons said: "Jam Master Jay hated cocaine. He hated it. He had no reason to sell no drugs. Never! Them saying that is bad because he never was involved in no drug deal."

Charles Fisher, founder and chairman of the Hip-Hop Summit Youth Council, added: "The family members are very hurt that someone would go after Jam Master Jay, that they would character assassinate him in the media and lynch him before they hear his side of the story."

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Fab haircut!

Fab: just slipped down the Cool List. Sorry, mate. Hair is a factor

There has been speculation that Fab's bandmates were not happy that he was named the coolest Stroke in the NME Cool List

STROKES DRUMMER, AND SECOND COOLEST PERSON IN ROCK, SHAVES OFF HIS FAMOUS LOCKS

When it comes to his hair, it seems that **Fabrizio Moretti** can take it or leave it.

As our exclusive shot shows, **The Strokes**' drummer has shaved off his famous locks and gone for a close Number Two crop.

Why oh why, we hear you wail! Well, there has been some speculation that Fab's jealous bandmates were not happy that he was the best performing member of The Strokes in *NME*'s recent Cool List. Thanks in part to his kinky Afro, Fab was officially the coolest Stroke, at Number Two in the Cool List – prompting rumours that he was ordered to have his hair cut by the rest of the band.

Still, the suedehead style has a good rock'n'roll pedigree. When Liam Gallagher once went to a barber's to get his head shaved, it made the front page of the tabloids.

If you desperately want to see Fab as he was with a full head of hair, The Strokes release a low-priced DVD *The Strokes – The Videos And More* featuring the videos to all their singles to date and bonus live footage. It's set for release on December 16.

Starsailor announce NME charity gig

Starsailor are to play a one-off hometown charity show next month, part of the *NME* 5.0 series of gigs.

The band play Warrington Parr Hall on December 13, their first gig since they went into Abbey Road in London with Phil Spector to work on the follow-up to debut LP 'Love Is Here'.

They are set to premiere some of their new tracks at the Warrington show. A single is expected around March 2003.

Proceeds will go to National Deaf Children's Society, Christie's Cancer Hospital in Manchester and Making Space, a Warrington-based mental health organisation.

"Without meaning to sound corny, it's an opportunity to give something back to the area where we're from," the band said. "All of us saw our first gig at the Parr Hall and it's really exciting for us to be going there to play."

For tickets call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

Starsailor: hit the north for charity gig

NEWS IN BRIEF

Australian newcomers **Jet**, strongly tipped to follow the huge success of The Vines, have released their debut single. But you will have to be quick if you want to get your hands on a copy of the 'Dirtysweet' EP, released in Australia last week.

The limited edition 12-inch EP is a numbered pressing of 1,000 copies. It will be available from all good independent record stores – and some copies should make their way over to the UK.

Kylie Minogue was so upset with the cover of a new 'Greatest Hits' album she's splashed out her own money to create her own! The album is a collection of hits from the Australian star's early years. However, Kylie was so annoyed with the cover, which features a scantily-clad body double, she produced her own.

A spokesperson told *NME*: "It's not the music on the album she's annoyed about. It's just not Kylie on that cover but you're meant to think it is."

Idlewild reveal new bassist and guitarist

Idlewild are to expand to a five-piece in 2003 – and *NME* can reveal that Irish bassist **Gavin Fox** will replace the departed **Bob Fairfoull**.

The 23-year-old Dubliner, who has been pals with Idlewild since his old band **Turn** supported them in the UK, told *NME* he is delighted to be joining. He said that because of this friendship, he thinks Fairfoull will approve of his replacement.

He said: "The fact that myself and Bob would go out drinking... the one thing I loved about Idlewild was watching Bob because he had so much energy. That does feel weird. But the reasons for their rift are personal to Idlewild and it's not like I had anything to do with it. They need someone now, and they've asked me and I'm really flattered."

Fox admitted that his appointment would be nerve-wracking, particularly shows in his native Ireland.

"I'm sure there will be a few people who are die-hard fans who might have a bit of resentment towards me, but that's something I'll have to get over," he said. "One of the first shows I do is in Dublin. That's going to be a tough one!"

Along with Gavin, **Allan Stewart**, who has played guitar live with Idlewild for the last two years and contributed to 'The Remote Part' album, will become a full-time member.

Gavin: "really flattered"

Singer **Roddy Woomble** told us he expects the changes to improve the band. He said: "Gavin was the obvious choice... as of next year we're going to be a different band really."

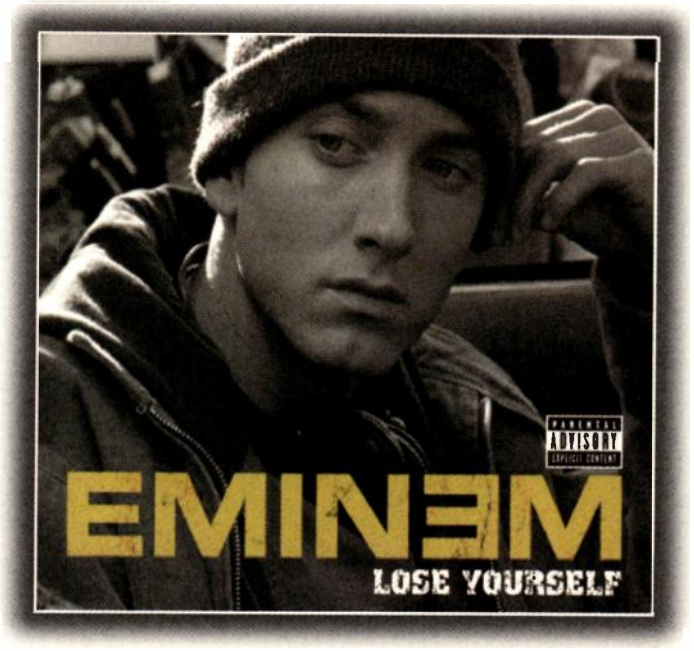
The announcement coincides with Fairfoull telling *NME* of his "strained and weird" final days with the group.

He said: "Once it gets to the point you're not getting on any more, it's time to bow out. Things were getting strained and weird. It got to the point I would go off on my own after shows to the nearest pub and drink on my own. On the bus they would be sitting in one lounge and I would be sitting in the other. I was definitely cracking up a bit."

Idlewild will show their new line-up for the first time with a tour, calling at Derry Nerve Centre (January 30), Belfast Queens University (31), Dublin Ambassador (February 1), Whitehaven Civic Hall (3), Aberdeen Music Hall (5), Glasgow Barrowlands (6), Cardiff University (7). For tickets call *NME*'s Ticketline on 0870 1 663 663.

PHOTOGRAPHY: ANDY WILLSHER

new music



Eminem - Lose Yourself
Lose Yourself is the latest single from Eminem, taken from his hugely anticipated debut film 8 Mile. Available on CD, cassette and 12", all featuring instrumental versions of the title track and the bonus track Renegade featuring Jay-Z.

CD & 12" £2.99 Each
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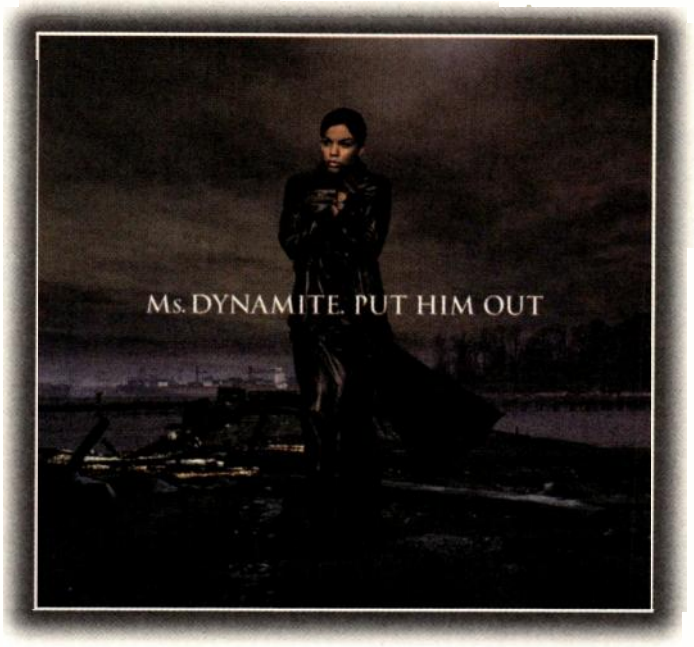

Ms. Dynamite - Put Him Out
Ms. Dynamite can do no wrong. The Mercury Music Prize winner releases her latest single Put Him Out taken from her critically acclaimed debut album, A Little Deeper. Available on CD, 12" and cassette, CD featuring remixes from Curtis Lynch Jnr.

CD & 12" £2.99 Each
Cassette £1.49

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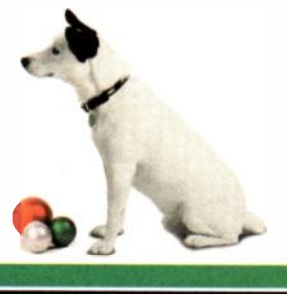

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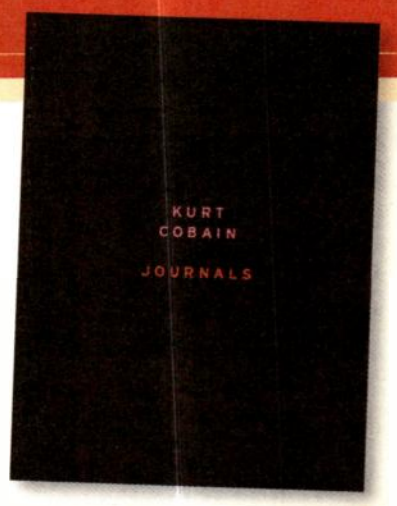
Virgin megastores

Kurt's diaries: what the stars think



...INCLUDING SOME OF THOSE HE DISSED

Kurt Cobain's *Journals* has become a bestseller – and rock stars have joined fans in poring over the thoughts of the **Nirvana** frontman.

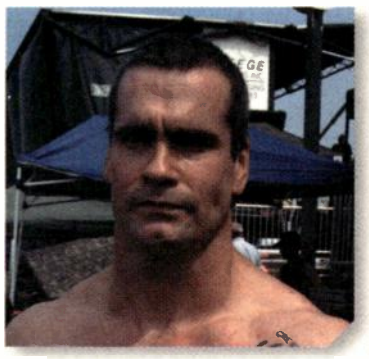
Journals entered the Top Ten bestsellers list after its first week on sale. Dedicated fans of Kurt protested in *NME* and on *NME.COM* last week over the publication of Kurt's secret diaries, and a demonstration was planned at **Foo Fighters**' Wembley shows as *NME* went to press – although Foos frontman and former Nirvana drummer **Dave Grohl** indicated that he wouldn't be reading *Journals*. One journal entry starts with the words: "Don't read my diary when I'm gone."

Here, *NME* asks various stars for their verdict on Kurt's diaries and whether they should have been published.

Kurt Cobain: rock star and now bestselling author

RYAN ADAMS

"God bless him. I'm sorry that he lost his head, literally and figuratively. But, y'know, stuff is only gonna be as cool as anybody makes it cool. I was given an early copy and I'm not done yet. I can't look at all of it. I'm just trying to read the stuff that makes me laugh. His tour manager stuff is pretty funny, though. Y'know, 'Check the brake pads every 60 miles... Remember to put gas in.' Creeps are gonna love that stuff."



HENRY ROLLINS

"I think it's really disgusting that Courtney would do that *(allow publication)*. The way this guy's been treated posthumously – it's like you keep pulling legs off this bug. Leave the guy alone before we hear him start screaming from his grave. I mean, goddamn, how many times do you have to pull this guy's skirt up? And now we have to read his journal, which had an excerpt – it was, 'Please don't read, don't look.' He was really uncomfortable with that. This would never happen if he was alive.

"Knowing Courtney – for some reason you guys at *NME* worship Courtney Love – I think she's a terrifying woman. I'd really like to see the version of that journal that says, 'I'm really trying to get away from my psycho wife.'"

STEVE LAMACQ, RADIO 1

"The thing about the journals which I found most interesting was trying to follow Kurt's train of thought. The one time I met him – for *NME* – he was very considered and focused... but even then, he'd go off at odd tangents. He'd be talking about something innocuous, like his favourite pets, but then he'd start analysing different pets' personal characteristics and comparing them to people. And the next thing you knew he was dismantling what he liked and disliked about the rest of the human race.

"Some of the book is essentially very dark I think, and a little uncomfortable, but then again I doubt it's any more than most people suspected. And I don't have a problem with it being published. Even though it doesn't really provide any answers, it's fascinating reading."

WAYNE COYNE, THE FLAMING LIPS

"The truth of the way society works these days is that if you don't publish it, someone will do it on the internet anyway. So you may as well do it in a way you can control, with good packaging.

"Anyone that thinks you are invading his privacy, my solution is, don't read it. He was married to Courtney Love, what was he thinking?! She lives for controversy, and if Kurt really feared that people would read these things, I think he would've burned them. He knew he was going to kill himself, why didn't he get these things and burn them then?

"It isn't anything we didn't already know. It's just the little notes of an interesting person who's no longer with us. His music is really the most personal stuff he's ever done, that's already sold ten million copies. Because it was so personal, that's what made it so powerful."

RODDY WOOMBLE, IDLEWILD

"I've kind of got mixed feelings. For someone like me and people my age who saw Nirvana when they were in their prime, I don't feel the need to read it. But I think it's aimed at people who weren't listening to music when Kurt was around. For example, 14 or 15-year-olds now who were about four or five when Nirvana were at their prime. Put it this way, I won't buy it and read it myself, but I don't have a problem with it being released.

"I do keep a diary but I don't want people to read it really while I'm alive. Presuming I'm dead, well, I wouldn't want people to read it either!"

"I'd like to see the version of the journal that says, 'I'm really trying to get away from my psycho wife'"
Henry Rollins

Pearl Jam's Eddie Vedder is dissed in Kurt's diaries, and the Nirvana star also took a dig at **The Who's Pete Townshend**, writing, 'I hope I die before I become Pete Townshend.' Here the maligned pair give their reactions.

EDDIE VEDDER, PEARL JAM

"I probably could relate to suspicion coming out of his brain at the time. It was a weird time, there was a lot of opportunism going on around the record industry, and what they could suck out of Seattle.

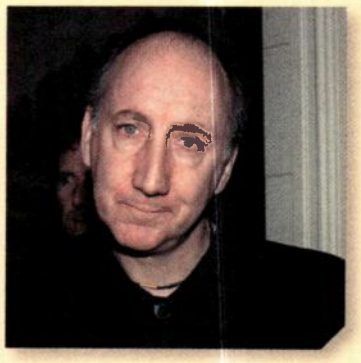
"I've gotten to spend time with *(surviving Nirvana members)* Krist Novoselic and Dave Grohl, and I've listened to their bands since, but as far as the Nirvana records, I've had a hard time even listening to them, because it still reminds me of a traumatic episode. I used to kind of blame someone for not being able to get through that – I'm talking about the addiction part – but I've had a few experiences recently where you don't blame the person any more. It could happen to anybody."

PETE TOWNSHEND, THE WHO

"'I hope I die before I become Pete Townshend,' wrote Kurt Cobain in his journal in the middle of one of his rants against the rock press establishment.

"What follows appear to be the scribblings of a crazed and depressed drug addict in the midst of what those of us who have been through drug rehab describe as 'stinking thinking'. That is, the resentful, childish, petulant and selfish desire to accuse, blame and berate the world for all its wrongs, to wish to escape, or overcome and, finally, to take no responsibility for any part of the ultimate downfall.

"Read this book to see that the human spirit, even at its most sublime, can effect monumental damage on itself and its fellow souls if addiction enters the story. I mourn for Kurt. A once beautiful, then pathetic, lost and heroically stupid boy."



PHOTOGRAPHY: SAM JONES/ANDY WILLSHER/DAVID TITLOW/RETNA/PA

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The new M50 is all about fun. Not only are there new games with amazing graphics, you can also text high scores to challenge your mates. And more games, ringtones and bitmaps are available to download at the touch of a button. What's more, the fun can get funky with personalised covers. Enjoy!

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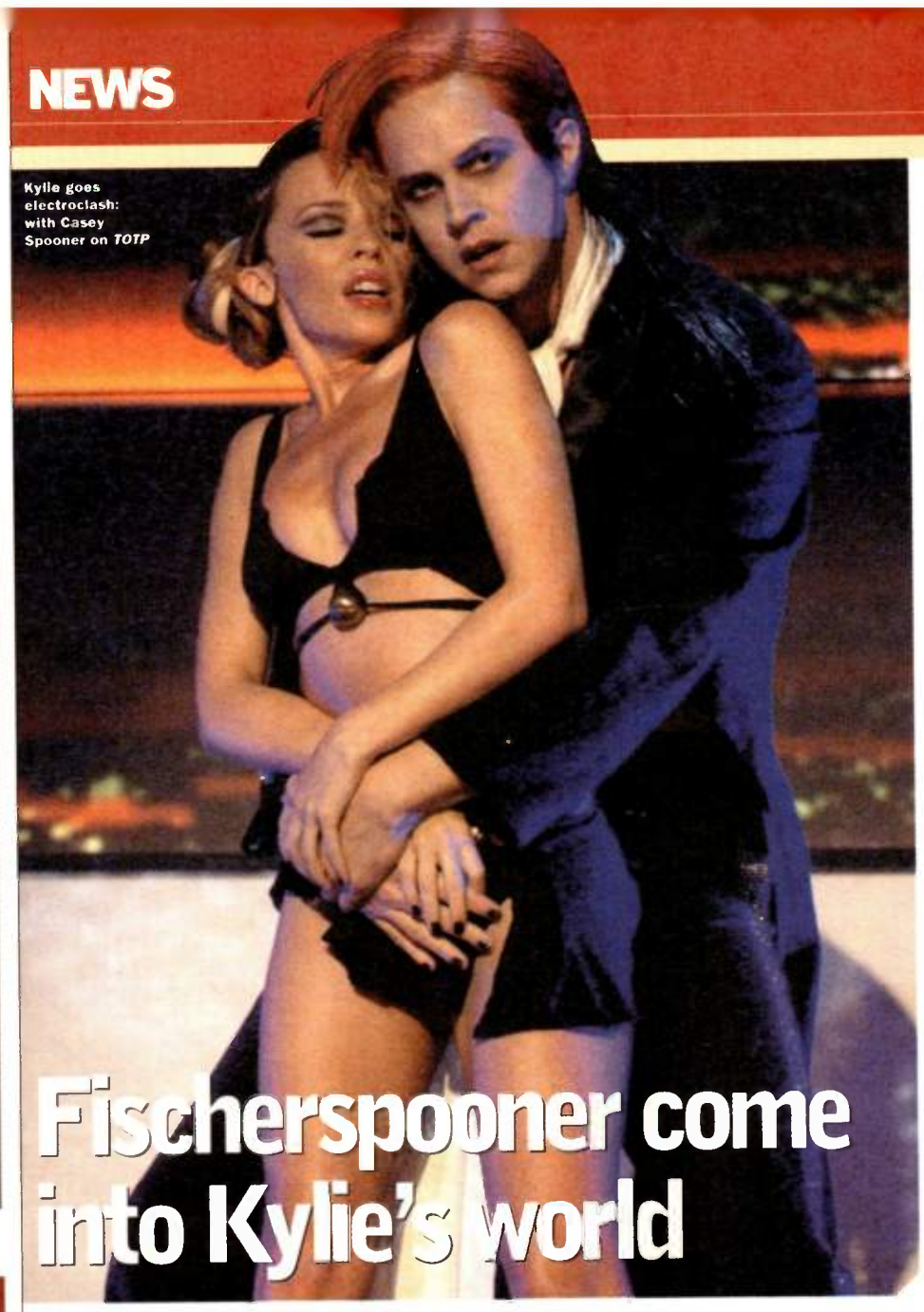


Kylie goes electroclash: with Casey Spooner on *TOTP*

Fischerspooner come into Kylie's world

CASEY SPOONER STRIPS THE POP PRINCESS ON TOP OF THE POPS

Kylie and **Fischerspooner** made their debut duet performance on *Top Of The Pops* on Friday (November 22).

As first revealed in *NME* last month, avant-garde electroclash heroes Fischerspooner are attempting to revive their career in the UK by hooking up with Kylie. The New York duo remixed Kylie's new single 'Come Into My World' and frontman Casey Spooner performed with Kylie on *Top Of The Pops*.

The *TOTP* performance paid homage to Casey's own notorious appearance on the show, where he finished by ripping his clothes off. In the duet with Kylie, he rips *her* clothes off. Casey told *NME*: "I'm stripping her. Although they were worried I was going to pull too hard and she would fly across the room 'cos she's so little."

"I'm stripping her. They were worried I was going to pull too hard and she would fly across the room 'cos she's so little"
Casey Spooner

Get free with Winona

Over the next few weeks expect all your favourite rock stars to show their support for **Winona Ryder** by wearing 'Free Winona' T-shirts.

Manufactured by "T-shirt journalist" Billy Tsangares in Los Angeles, they are the latest fashion must-have in the States and, with the build-up to the actress' December sentencing for shoplifting offences, they have become the most wanted items of clothing in the world.

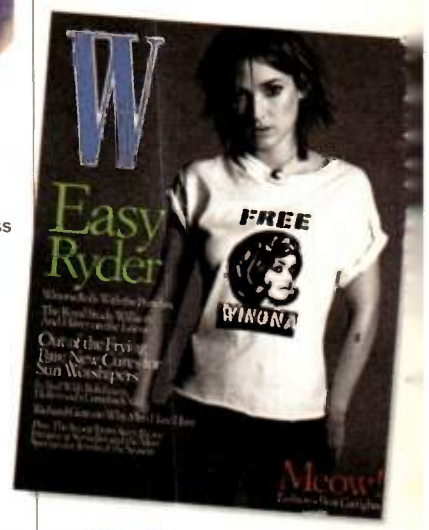
While Tsangares is also knocking out shopping bags with 'Free Winona' on one side and 'I Paid for This Stuff' on the other, the lady herself recently posed in one of the Ts for the cover of New York magazine *W*.

NME has ten 'Free Winona' Ts, specially imported from the States, to give away as prizes.

All you have to do is complete the following sentence: **Winona is innocent because...**

Send your entries to 'Free Winona', *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS, to arrive no later than December 7. The ten entries judged best by the editor win. Usual rules apply.

PHOTOGRAPHY: ALPHA



WEAR YOUR NME BADGES WITH PRIDE!

This week your ever-generous *NME* is giving away a whole load of cool rock badges. Stick them on your jacket, your bag, your hat, someone else's hat, your favourite gig T-shirt or your neighbour's dog – they'll go with virtually anything.

The 18 unique designs in the series have been lovingly crafted by the art team at *NME* and include band badges (**The White Stripes, The Libertines, The Strokes** and more), a variety of coloured *NME* badges and some cheeky slogan badges including the wonderful **'You Cock!'** badge. Amaze and delight your friends as you present them with a picture of a rooster or declare **'Your Band Are Shit!'**.

Each copy of *NME* comes with three badges, so if you want them all you'll have to buy more copies. Which leaves us with one final question: squirrels or badges?

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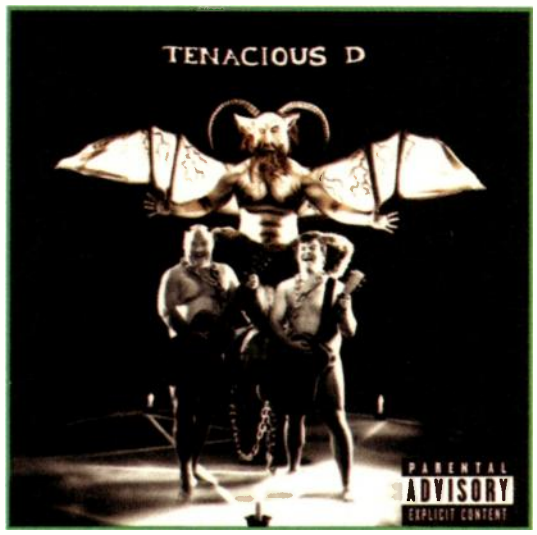
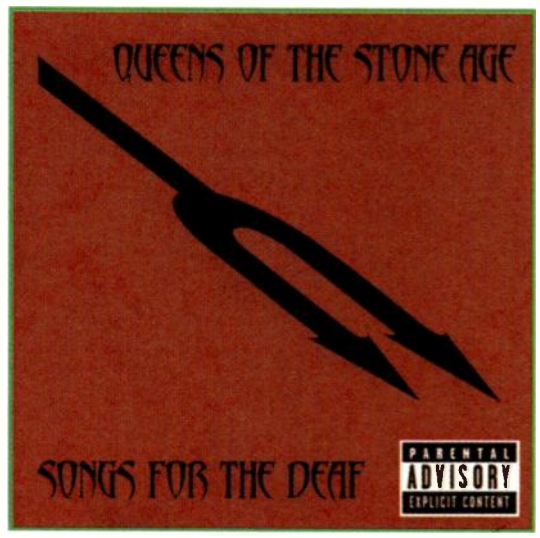


Tenacious D
Tenacious D



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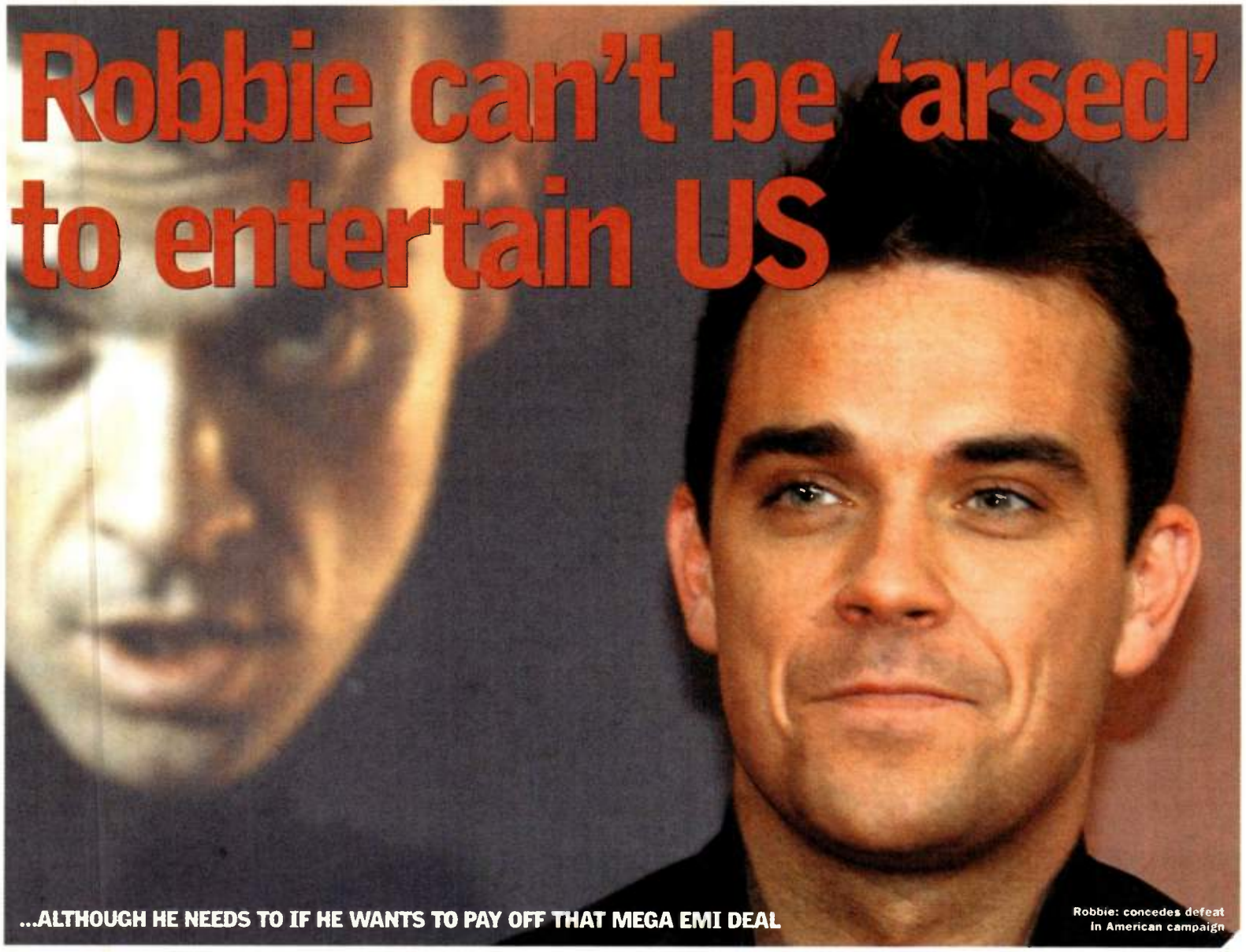
Robbie can't be 'arsed' to entertain US



...ALTHOUGH HE NEEDS TO IF HE WANTS TO PAY OFF THAT MEGA EMI DEAL

Robbie: concedes defeat in American campaign

PHOTOGRAPHY: PA/LFI/BIG PICTURESPHOTO.COM

Robbie Williams' label EMI are brushing off a statement by the star last week that he doesn't care if he flops in the US because success in the UK is enough to satisfy him.

When Robbie signed a deal in October, estimated to be worth £80million over six albums, it was understood to contain a commitment to try to make Williams a star in the lucrative US market, where he has only had limited success to date. However, at a press conference in Berlin announcing Robbie's European tour, the star said that he couldn't be "arsed" to break America.

"The absolute truth is I'm really not interested in breaking America," said Robbie. "It's too much hard work. I'll be a new artist there, I can't be arsed. I've got me money now, thank you. For the record, I'm not bothered. I've got an amazing audience that listen to my albums over here and in Asia and other places. I don't need to go."

A key EMI insider said the company was confident that sales in the UK and Europe would be enough to recoup their massive outlay on the star and insisted it was an assumption dreamed up by the press that Williams wanted an American guarantee.

However, if EMI are to rely on sales on this side of the Atlantic, they have some way to go to make the deal profitable.

Alain Levy, chairman and chief executive of EMI Recorded Music, announced last week that Robbie needs to sell 18 million albums to allow EMI to recoup a single penny from the deal; the music group confirmed that it expects to make £3 on each album sold. However, EMI also has a groundbreaking agreement to pick up a slice of Robbie's tour receipts and merchandising. When this projection is factored in, EMI's potential profits from the deal start to climb.

Hopes are high at EMI for the success of the singer's new album, 'Escapology'. Some 2.2 million copies have already been shipped to continental Europe. Robbie's last four albums sold a total of 20 million copies.

"I'm really not interested in breaking America... It's too much hard work. I can't be arsed"

Take spat and party

Ms Dynamite is angry with **Robbie Williams** after he binned a vocal she had recorded for him.

The first signs that all was not well between the pair came at the MTV Music Awards in Barcelona last week when the rising Brit star spoke to the press backstage.

When asked why her vocal does not appear on 'Escapology' as it was widely reported that it would, a frowning Ms Dynamite said: "He had a track he wanted me to try out on. But it was never going to be a single."

The London *Evening Standard* also reported that Dynamite blanked Robbie, ignoring him in favour of Coldplay's **Chris Martin**.

A spokesperson for Ms Dynamite played down the public spat, telling *NME* there was no problem between the two.

Meanwhile, Robbie took a swipe at **Liam Gallagher** on his BBC1 special screened on Saturday, November 16. A statement before the show acknowledged complaints from viewers about Robbie's bad language at the Royal Albert Hall gig which was screened on BBC1 last year. A mock list of viewers who complained was then shown on screen, including a Miss G Halliwell of Watford and a Mr L Gallagher of Manchester.

Ms Dynamite: no sobs over Rob

Uncut Magazine has voted " YOSHIMI BATTLES THE PINK ROBOTS " Album of the year 2

"...even by their standards, Yoshimi is astonishing. The greatest album released in Uncut's lifetime" ★★★★★ *Uncut*

"The Flaming Lips are out there on their own : there is no one quite like them" *Daily Telegraph*

"The band's most delicate and sophisticated work yet" ★★★★★ *The Times*

"Magical" ★★★★★ *Independent On Sunday*

"Outstanding" ★★★ *Sunday Times*

"One of those exquisitely rare records on which maturity and vitality are equally matched" ★★★★ *Q*

"It's out of this world" *Observer*

" The Flaming Lips polyphonic majesty reigns supreme " *Time Out*

"aching harmonies, spellbinding melodies matched with jagged edges and symphonic lushness" ★★★★ *Daily Mirror*

" Yoshimi...it has a heart as well as a brain , that has a soul and still sounds fab " ★★★★★ *The Express*

"dreamy and dramatic" ★★★★ *The Sunday Express*

Robbie: one million Europeans can't be wrong, or can they?

Williams takes on the world!

Robbie Williams and **Craig David** *(inset)* will duke it out to see who is the King Of Pop next summer, with David reportedly playing Glastonbury the same night that Robbie opens his European tour in Edinburgh.

Williams plays two shows at the city's Murrayfield Stadium on June 28 and 29, the same weekend as Glastonbury. Capacity crowds on both nights could see the number watching Williams tipping just over 100,000. Around the same number will pack into Worthy Farm.

Williams might have added competition over the weekend from a reformed **Doors**. The veteran rockers, now fronted by **The Cult**'s **Ian Astbury**, are planning a tour of European festivals next summer with Glastonbury one of the main venues in their sights.

Williams' European tour, which is expected to draw around one million people, is: Edinburgh Murrayfield Stadium (June 28-29), Vienna Ernst Happel Stadion (July 4), Munich Olympic Stadium (6), Berlin Wuhlheide (8 & 9), Mannheim Maimarktgelande (11), Gelsenkirchen Arena Auf Shalke (July 13), Amsterdam Arena (18), Hannover Expo Site (20), Copenhagen Parken (25), Stockholm Olympic Stadium (27), Knebworth (August 2& 3) and Dublin Phoenix Park (9).

Meanwhile, 'Escapology' is jostling with **Coldplay**'s 'A Rush Of Blood To The Head' to become the UK's fastest selling album of the year. As *NME* went to press, the album was on course to sell over 250,000 in its first week. Coldplay sold 274,000 copies, outstripping all competition.

'This is a bigger buzz than any gram of coke'

NME'S MARK BEAUMONT WITNESSES THE ROBBIE WILLIAMS CIRCUS ARRIVE IN BERLIN

Grown German men stand wobbly-kneed on the pavement squealing, "ROBBEEEEEEEEE!!!" at the Embassy walls. Traffic deadlocks around the Brandenburg Gate, every windscreen wedged with gawping faces. At the Embassy gates, the army subjects cowering streams of journalists from across the globe to metal detection and full-cavity luggage searches.

The **Robbie Williams** circus – now officially the most expensive show on Earth, on paper at least – has hit Berlin in all its gurning, gag-cracking, vastly overpaid glory and Berlin is giving it the full Nelson Mandela. In a modernist hall in the British Embassy, 300 music hacks have flown from as far away as New Zealand to sit in rows in front of a large blue wall, stuffed to the gobbling journo gills on undercooked beef canapés, and ask Robbie when he might next be coming to Luxembourg.

"Get ready for ze press conference! Which vill begin in VUN MINUTE!" barks the Tannoy. A soberly dressed woman in the balcony is pulled aside for having a telescopic camera on her person. A swarm of shifty CIA types finger their earpieces and glance suspiciously at *NME*. At any moment we expect a man calling himself Red Fox to pass us some stolen microfilm.

Then – TA-DAAAA! – the blue wall slides away to reveal the Ambassador, who introduces Robbie as "the only person from England as famous as our previous visitor, the Queen" and then leaves without handing out a single Ferrero Rocher. Enter Robbie, jogging on in a black jacket and asking the Ambassador for a knighthood. He then thanks his sponsors Smart and Xbox, reads out his tour dates very slowly, mispronouncing every venue outside Knebworth, and complains about the British tabloids leaking the dates. At which point he might as well grab a half full pint of Tetley's, lean one elbow on the microphone stand and gain 18 stone and a Yorkshire accent.

"Of course, after this tour it's all downhill," Robbie jokes, prompting gibbon-like excitement from the British tabloid hacks. "This is definitely the peak of my career right now. So people should catch me now or come to see me in about five years at the shows I'll do each summer in Butlin's camps with **Oasis**."

Irish journalist: "Do you realise the last person to play Phoenix Park was the Pope?"

Robbie: "Yeah, but his album was crap, wunnit? 'John Paul Sings The Blues'."

French DJ: "I heard you recorded a song on the album naked. Why?"

Robbie: "Because I've got a huge cock and I wanted everyone to see it."

Laugh? We almost learn something worthwhile. There follows half an hour of side-stepping and wise-cracking during which revelations are scarce – he doesn't feel "any richer" and he "never once asked for an exclusivity deal" with songwriter **Guy Chambers** but joked that they split because "he wanted too much money".

"Right, half an hour then I'm off": that Robbie Williams press schedule in full

There's a bit of bellyaching about not being taken seriously when "I write lyrics, I write melodies, all of them, and I occasionally write the music, too" and how "the entertainer with the big cheesy smile is all protection. I was nearly sick back there before coming out here and before all these big shows I'll be sick because it's Rob who gets onstage and as the stage comes up Robbie enters and I'm taken over. I'm very glad he's there."

Ahhh, poor Wobbie-kins. And despite claiming his biggest buzz these days is "releasing an album and coming to sit in front of you lot. This is a bigger buzz than any gram of coke," Robbie jogs away with his entire European press schedule complete, barely anything given away and his Norman Wisdom Of Pop crown intact.

"Ze buses are outside to take you to the Robbie Villiams TV screening NOW!" barks the Tannoy.

See you in 2004, eh Rob?

002

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Released 2nd December

The Kills - Black Rooster EP

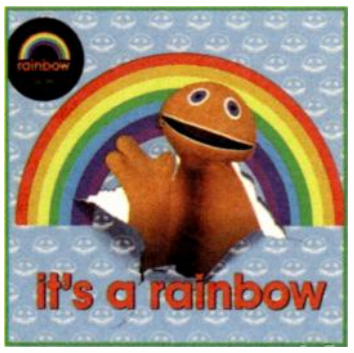
The Kills, one of the most talked about bands of the moment, re-release their superb five-track EP Black Rooster. Available on CD only featuring Black Rooster plus Cat Claw, Wait, Dropout Boogie and Gum.
"You should buy this!" NME

2xCD Only £1.99 Each
7" Only 99p

Released 2nd December

Disturbed - Remember

US metallers Disturbed release Remember, the second single to be taken from their current album Believe. Available on 2xCD and 7" featuring exclusive new live tracks.



2xCD Only £2.99 Each

Released 2nd December

Rainbow - It's A Rainbow

Zippy and George celebrate thirty years of cult kids TV show Rainbow with the release of It's A Rainbow. Available on 2xCD, CD1 contains Zippy's rock mix of It's A Rainbow whilst CD2 includes George's furry pink remix.

2xCD Only £2.99 Each

Released 2th December

Aqualung - Good Times Gonna Come

Aqualung follows up his debut Strange And Beautiful with the superb new single Good Times Gonna Come. Available on 2xCD, CD1 includes remixes from Jacknife Lee and Black Moses whilst CD2 features the brand new track Nothing Else Matters and the Hard Kandy remix of Strange And Beautiful.

top dog for christmas HMV

Titles and prices are subject to availability while stocks last at participating stores/on-line. Packaging subject to change.

Why did Chris Martin have 'BH' on his hand?

REVEALED! THE HIDDEN MESSAGE BEHIND CHRIS' MYSTERIOUS MTV AWARDS SCRAWL

At last, *NME* can answer the big question which has beesn taunting the tabloids over the last week: why did **Chris Martin** have 'BH' written on his left hand at the MTV Europe Music Awards?

Chris had scrawled the initials on his left hand in marker pen for the band's performance in Barcelona as a birthday greeting for his pal Ben Huggins.

The **Coldplay** frontman also had a 'Keep Trade Fair' message written on his right hand.

While Coldplay move in rarefied company now, with **Robbie Williams**, **Gwyneth Paltrow** and **P Diddy** among their new super-famous friends, Martin told *NME* he was unfazed by the new level of celebrity.

"It's a bit of a laugh, but you can't worry about it too much," he said. "You spend 23 years of your life trying to get famous and when you get there you realise it's just funny. It's hilarious, it's great, we're having an amazing time but it's all essentially bollocks."

In other Coldplay news, while 'A Rush Of Blood To The Head' is shaping up to top album of the year polls everywhere, the band have started to give fans a taste of what might come next from the band.

They premiered new track 'Moses' at a show in Madrid last weekend (November 15). It was performed solo by Martin with an electric guitar.

Chris Martin: "And later, I'll reveal why I'm pulling such a stupid face"

"We're having an amazing time but it's all essentially bollocks" Chris Martin on life as a famous rock star

Feeder open up at intimate gig

Feeder played an intimate gig in front of 250 fans in Edinburgh last Tuesday (November 19), and said how their grief following drummer **Jon Lee**'s death was mixed with anger at his suicide.

The band played an 11-song acoustic set at the city's Liquid Room venue for fans who had won tickets through commercial radio stations throughout Scotland.

While answering questions during an interval in the set, singer **Grant Nicholas** explained how Lee's suicide in January had a big impact on new album, 'Comfort In Sound'.

"We'd already started working on the album before Jon died," he said. "Our plan was to go away for a while, make a lot of noise, hire a house and then do the album. But after what happened, I wanted to start writing the songs which are on this album as a result of that."

Bassist **Taka Hirose** added that 'Godzilla' is on the album because it was the last song that they jammed with Jon, and they "wanted to release anger" as well.

"OK, you can cry all the time, but at the same time we're quite angry about, you know, what he's done," admitted the bassist.

Nicholas continued: "We are trying to put things behind us in some way. But Jon is never going to go away in our memories."

Earlier in the evening, he had dedicated 'Quick Fade' to Jon, saying: "He's here in spirit and we all miss him. This is a song about him, really."

Feeder will play a full UK tour in January and February.

Cops raid Suge Knight's office

Police have raided the offices of notorious hip-hop mogul **Suge Knight**'s Tha Row Records in Beverly Hills.

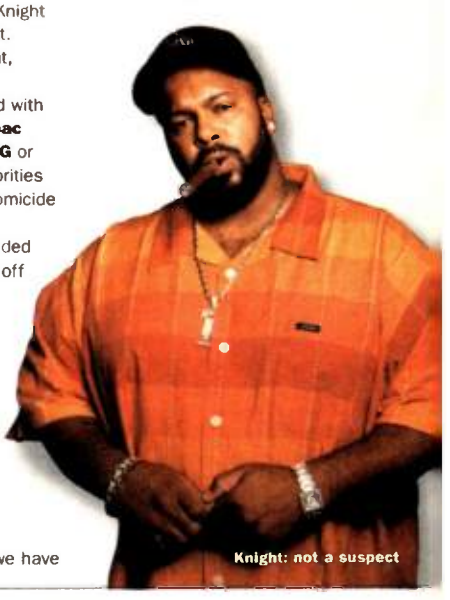
One person was arrested when officers served one of 17 warrants in two states related to several homicides and conspiracy to commit murder. Several other people were detained at the record company offices, while other arrests were made at unspecified locations, but Knight is not considered a suspect.

The *LA Times* reports that, when it asked whether the investigation was connected with the deaths of rap stars **Tupac Shakur**, **The Notorious BIG** or **Jam Master Jay**, the authorities refused to confirm which homicide cases they were looking at.

The offices were surrounded at 5am and streets closed off around the building while warrants were also being served in Compton, Long Beach and Malibu, Police Deputy Darren Harris commented.

"We can confirm that these warrants are being served in and around Los Angeles are for evidence and arrests," Harris said. "The kinds of people that we have warrants for are wanted for very serious crimes. There is some connection to Tha Row Records."

Knight was released from prison in August after serving a five-year prison sentence for violating probation by getting into a fight in a Las Vegas hotel in 1996. The fight happened just hours before Tupac Shakur was killed in a drive-by shooting as he rode in Knight's car.



Knight: not a suspect

Clash back!

Joe Strummer and **Mick Jones** reunited for an impromptu **Clash** reunion last week in aid of striking firefighters, the first time the two have played together since the mid-'80s.

Strummer and his band **The Mescaleros** were playing a show for the Fire Brigades Union at London Acton Town Hall on Sunday, November 15 when he was joined onstage by Jones – who recently produced **The Libertines**' debut album 'Up The Bracket' – for an encore of the classic tracks 'Bankrobber', 'White Riot' and 'London's Burning'.

An eyewitness told *NME*: "It was like being taken back to the '70s. There were speakers from the Fire Brigades Union, and the old Clash songs sounded timeless."

The Clash are rumoured to be planning on reforming for a day, when they are inducted into the Rock And Roll Hall Of Fame in the US next March.

Part of the reunion: Jones and Strummer at Acton Town Hall

PHOTOGRAPHY: ALL ACTION/HAMISH BROWN/WWW.STRUMMERSITE.COM

'This music is divine. We defy you not to fall under their influence.'
9/10. Album of the week.
nme

The Beginning Stages of...
THE POLYPHONIC SPREE

The album out now

679

Ryan gives The Finger

SINGER SECRETLY CONTRIBUTES TO HARDCORE LP – POSSIBLY

Ryan Adams has secretly recorded a hardcore rock album.

Although he will not officially confirm his involvement in the limited edition US punk album, 'We Are Fuck You' by **The Finger**, internet rumours suggest he played on the album with his New York cohort Jesse Malin. The pair are friends and regularly hang out at Niagara, Jesse's bar in New York. Ryan also produced Jesse Malin's debut album, 'The Fine Art Of Self Destruction'.

Due to contractual obligations to his Lost Highway imprint, which is part of the Universal label, Ryan is not permitted to record for other labels. But the prolific songwriter found it difficult to keep quiet about The Finger.

Ryan told *NME*: "I'm not officially supposed to say this but there may or may not be this band called The Finger that just released this record on vinyl and... I don't know... I heard that I played on it. Let's leave it at that. I heard they're good though."

The album, which features an illustration of a girl chewing on a man's finger on the cover, includes the songs 'Vendetta', 'Coma For $$$', 'Snakes & Scorpions' and 'Inside My Brain'.

'We Are Fuck You' is released on an independent label and limited to 1,000 copies, with no mention of Ryan Adams or Jesse Malin in the sleevenotes. It is available from independent record stores in the USA and fans have described it as reminiscent of '80s hardcore band Black Flag.

In a further clue, Jesse Malin has listed 'We Are Fuck You' as one of his personal recommendations on his official website. 'We Are Fuck You' is still not as rare as Ryan's unreleased album of Strokes cover versions in a bluegrass style. The songwriter has told *NME* that, one day, he will send a copy of the album anonymously to *Holly's Demo Hell*.

"This band called The Finger just released this record on vinyl and... I heard that I played on it. Let's leave it at that"

Our friends prolific: Adams (far right) with pals Joe Strummer and Jesse Malin

WHAT'S ON THE NME STEREO?

Various
The New Rock Revolution (*NME*)
The essential soundtrack to 2002. Chock full of stellar offerings from the likes of Black Rebel Motorcycle Club, The Coral and Yeah Yeah Yeahs.

The Libertines
Time For Heroes (Rough Trade)
Brilliantly scuffed-sounding new single from east London's finest.

The Basement
Medicine Day/Stuck On The Street (Deltasonic)
Buzzsaw hillbilly pop from this three-parts Irish, one-part Scouse quartet.

Blur
Don't Bomb When You Are The Bomb (white label)
As far removed from 'Parklife' as possible and far more difficult than anything on '13'. 'Don't...' appears to mark the end of Blur as we know them.

Graffiti
What Is The Problem (white label)
The best British dance tune in donkeys. Somewhere between The Streets and Blur, with vocals reminiscent of Ian Dury's gruff Cockney tones.

The 22-20s
22 Days (Demo)
The most sought-after signatures in Britain belong to this bunch of 17-year-olds from Lincoln.

Junior Senior
D-D-Don't Don't Stop The Beat (Crunchy Frog)
The Laurel & Hardy of Danish pop. Junior is thin and straight, Senior is fat and gay. Their eclectic pop-soul-garage-rock flips to similar poles.

Our heroes: The Libertines

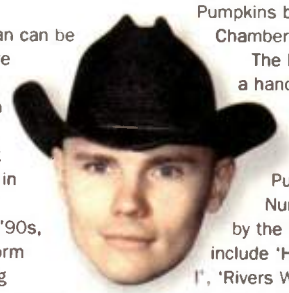
Justin Timberlake
Like I Love You – Basement Jaxx remix (white label)
Justin'n'Jaxx come together to create a sinister and warped remix.

Winnebago Deal
EP (demo)
AC/DC influenced stoner rock from Oxford-based two-piece.

Burning Brides
Fall Of The Plastic Empire (V2)
Still rocking our world. The band are currently trailblazing across the UK on their inaugural headline tour in support of this fine LP release.

Billy Corgan gets on Zwan

Former **Smashing Pumpkins** frontman **Billy Corgan** has signed a record deal for his new band, **Zwan**.



The origins of Zwan can be traced back to before Smashing Pumpkins had even released a record. In 1990, Corgan met guitarist Matt Sweeney, then in Skunk and later in Chavez. In the early-'90s, the pair agreed to form Zwan after Smashing Pumpkins dissolved – which didn't happen until 2000.

Corgan, on vocals and guitar, has signed a deal with Reprise and Zwan will release their debut album early next year. The band is made up of Corgan, Sweeney, ex-Slint guitarist David Pajo, A Perfect Circle's Paz Lenchantin on bass and Corgan's former Pumpkins bandmate Jimmy Chamberlin on drums.

The band have played a handful of dates to preview their songs, which are punkier than the Pumpkins. Numbers performed by the band so far include 'Honestly', 'Jesus, I', 'Rivers We Can't Cross' and 'The World Goes Round'.

Zwan have even been performing secret gigs at the weekly open-mic night at Chicago's Hideout club. Corgan has debuted a number of new songs on just piano or guitar.

PHOTOGRAPHY: BOB GRUEN/ROGER SARGENT/BIG PICTURES

Serj and Tom have an axis to grind

SYSTEM FRONTMAN AND AUDIOSLAVE GUITARIST TEAM UP TO RAISE AWARENESS ABOUT DIRECT ACTION

System Of A Down's **Serj Tankian** (far right) and former **Rage Against The Machine** guitarist **Tom Morello** (right) have formed a political action group which mocks George Bush's 'war on terror'.

System frontman Tankian and Morello, now with **Audioslave**, are behind the Axis Of Justice group. Taking their name from President Bush's Axis Of Evil term – his catch-all phrase for states supportive of international terrorism following September 11 – the group plan to raise awareness of action that can be taken to exert influence on world political and economic leaders.

Morello and Tankian are well known for their political activism in the US and Morello says the group is an attempt to get away from the usual onstage pontificating of rock stars. The Axis Of Justice will also aim to help abused children.

"We had a stall at last year's Ozzfest in the US," Morello told *NME*. "It was a huge hit. We provide help for kids who have been physically and sexually abused – it's a place for them to turn.

"I was getting asked by kids, 'How do I get involved?' Politically, this is the place for them. The installation will be on tour with Audioslave. It's time for less polemics hurled from the stage and more Molotov cocktails from the lobby."

For more information, go to *www.axisofjustice.org*.

Meanwhile, System Of A Down release new album 'Steal This Album' this week. The album draws on unreleased studio recordings.

"It's time for less polemics hurled from the stage and more Molotov cocktails from the lobby" Tom Morello

PHOTOGRAPHY: LFI/RETNA

NEWS IN BRIEF

Police are hunting an attacker who carried out a sexual assault on a young woman at a **Richard Ashcroft** show.

The alleged attack took place at London Brixton Academy last Saturday (November 16). The victim, in her 20s, reported the incident and police were called to the venue just after 9.30pm.

However, the attacker fled into the 4,000-capacity crowd and no arrests were made.

On hearing of the assault, Ashcroft immediately sent out words of sympathy to the girl via his website and offered places for her and 11 of her friends on the guestlist for the next night's show in Southampton.

For *NME*'s investigation into violence at gigs, see page 33.

Taking requests from the 40-strong crowd, Moby played Radiohead's 'Creep', Joplin's 'Me And Bobby McGee' and GN'R's 'Sweet Child O'Mine'.

His 25-minute set also saw him sing 'Happy Birthday' for one of the hotel guests and attempt several songs by **U2**.

The Thrills have announced details of their first UK tour. The hotly-tipped Irish band play Liverpool Bandwagon @ Barfly (December 4), Nottingham Social (5), Bristol Louisiana (6) Glasgow Barfly (8), Wolverhampton Little Civic (9), Leeds Cockpit (10) and Manchester Night And Day (11).

The band are currently in LA recording their debut LP with **Beck** producer Tony Hoffer.

Moby led fans in an impromptu singalong in a Belfast hotel, covering songs by **Radiohead**, **Guns N'Roses** and **Janis Joplin**.

The vegan star took to the piano in China, a private members bar in the Ten Square Hotel on Saturday (November 16) after his gig at Belfast's Waterfront Hall.

The Thrills play their first UK tour in December

BLACK REBEL MOTORCYCYCLE CLUB

B.R.M.C. BLACK REBEL MOTORCYCLE CLUB

Album out now on CD & LP featuring 'Whatever Happened To My Rock 'N' Roll (Punk Song)', 'Love Burns' and 'Spread Your Love'

ON TOUR

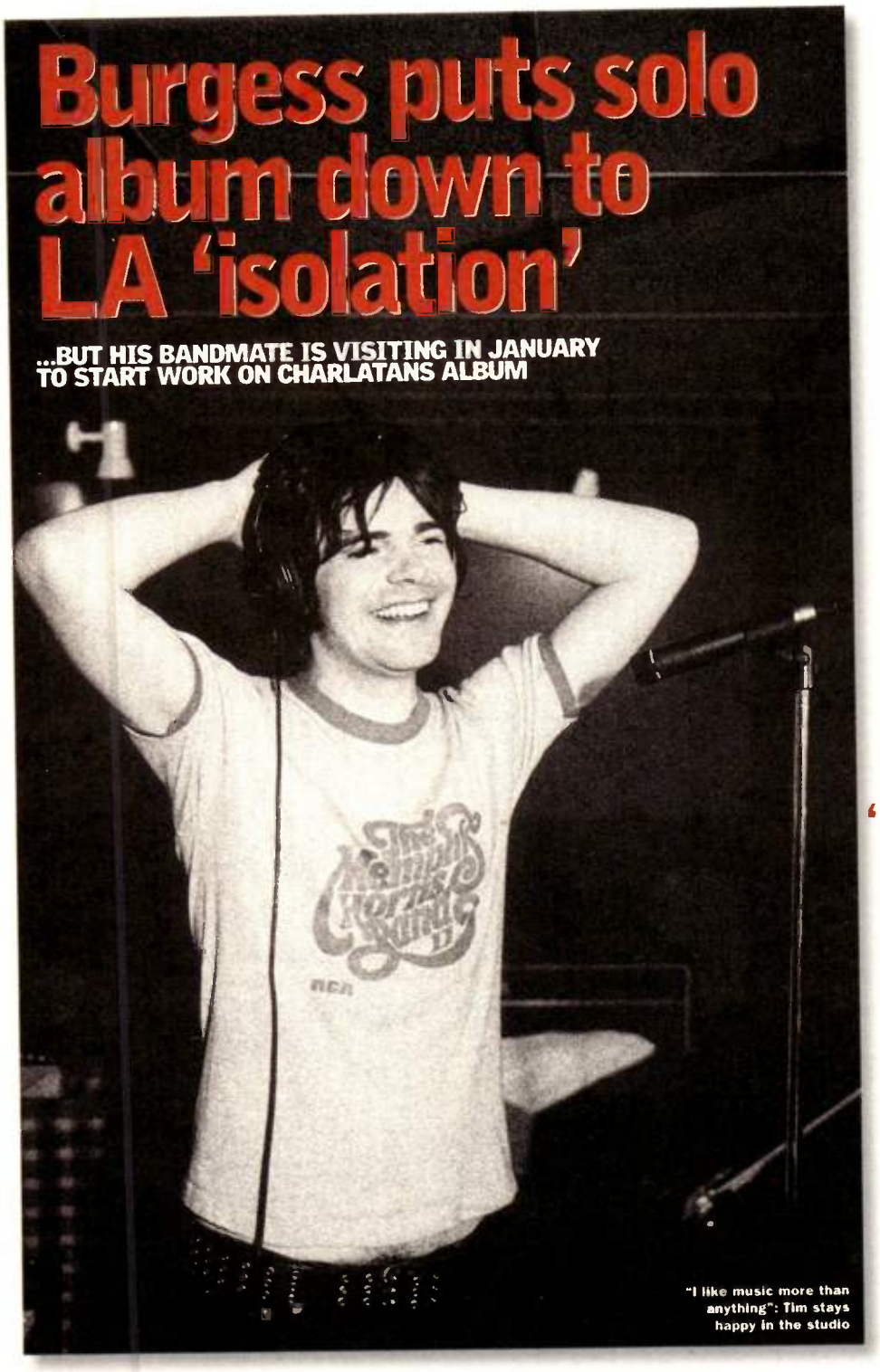
29th Nov Glasgow Barrowlands
30th Nov Dublin Olympia
2nd Dec London Shepherds Bush Empire
4th Dec Leeds Blank Canvass
5th Dec Birmingham Academy
8th Dec Newcastle Northumbria University
9th Dec Bristol Academy
10th Dec Norwich UEA
11th Dec Liverpool Academy

www.blackrebelmotorcycleclub.com
http://the-raft.com/brmc.html

Virgin B.R.M.C.

Burgess puts solo album down to LA 'isolation'

...BUT HIS BANDMATE IS VISITING IN JANUARY TO START WORK ON CHARLATANS ALBUM



"I like music more than anything": Tim stays happy in the studio

Tim Burgess has admitted to *NME* that the reason he decided to make a solo album was because he felt "isolated" from his bandmates in **The Charlatans**.

Speculation had been growing as to whether the band was on the brink of splitting after details emerged about Burgess' solo album, which he hopes to complete by Christmas.

But Burgess told *NME* that the rest of the band have begun writing songs, and he is to go into the studio in Los Angeles, his adopted hometown, with Charlatans guitarist **Mark Collins**.

Burgess said: "Mark's coming to Los Angeles in January and we'll be doing some stuff there for a month, then I'll be in England for February. I spoke to The Charlatans' manager today and he wants the next album out by the summer, but I don't know about that.

Quality control and everything."

In a recent posting on The Charlatans' website, Burgess indicated he had been feeling isolated in Los Angeles.

He wrote: "I'm here 'alone' in LA and I get really restless – I love music and I want to always be making music..."

He told *NME*: "Yeah, I've been doing it *(the solo record)* basically to keep my mind occupied. I like music pretty much more than anything. About 18 months ago I started to learn how to play guitar and from then it became really personal. But I want to put it out rather than keep it to myself."

Although he does not yet have a deal, he has been recording for the last six weeks at obscure singer-songwriter **Linus Of Hollywood**'s studio. Friends and other musicians have helped for free, on the promise that they will get paid when Tim gets a deal for the album.

He is aiming to complete the ten-track album by Christmas.

Titles include 'I Believe In The West Coast', 'All I Ever Do', 'Rough Time' and 'We All Need Love', which he said reminds him of '60s legends The Byrds and The Beach Boys.

> **"I'm here alone in LA and I get restless"**
> **Tim Burgess**

Burgess also revealed that he has been on a pilgrimage to the Joshua Tree National Park, in order to try and capture the spirit of country singer Gram Parsons.

He told *NME*: "Some of *(the songs)* are just acoustic, some of them have strings, there's a saxophone on one – but I'm not supposed to say that because it doesn't sound cool!"

He played the song 'I Believe In The West Coast' on the first night of his ten-date UK DJing tour, which took place earlier this month.

"I sneaked it in, no-one knew; it was an instrumental," he said. "It was brilliant to see people's reactions."

The singer also took the opportunity to hook up with his bandmates in The Charlatans during his visit.

Manics unveil new song at 'homecoming' show

Manic Street Preachers premiered a brand new song at a tiny homecoming show in front of 800 fans. At their Carling Live gig at the Cardiff St David's Hall on Monday (November 18), the Welsh trio debuted a new track, 'Forever Delayed', which does not feature on the greatest hits compilation of the same name.

The first segment of the show was performed semi-acoustic, with a string section. Singer **James Dean Bradfield** said: "Because we used to busk outside when we were young we thought it would be appropriate to start with this."

During the set, Bradfield paid a tribute to missing guitarist **Richey Edwards**. After introducing the band, he added: "For absent friends, someone who is still a part of us, Mr Richard Edwards."

'Forever Delayed' was played three songs from the end, after the group had plugged in their electric guitars. Introducing the song, Bradfield said: "This is a new song that we haven't recorded yet, so I'm sorry if we fuck it up."

The band tour the UK later this year. For tickets, call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

James Dean Bradfield: harked back to busking days

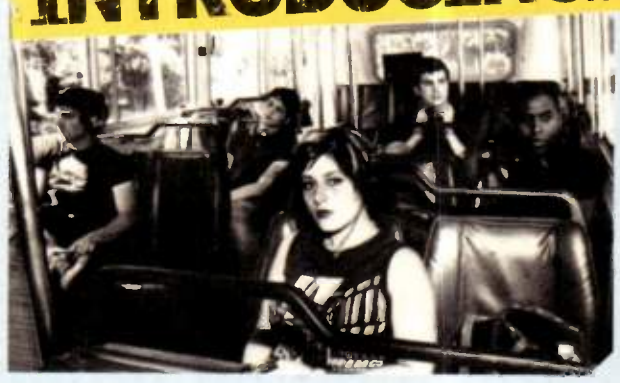
PHOTOGRAPHY: ANDY WILLSHER/PA

NEW BAND NEWS

HALT THE PRESSES! It's finally here. 'Dirtysweet', the debut EP from Melbourne four-piece and all-round rock'n'roll hoons **Jet**, the Aussie band tipped to 'do a Vines' in 2003. Limited to a numbered pressing of 1,000 copies, you can get your paws on one at *www.rubberrecords.com.au*. What price history? The day we ordered it: £13.70... ● Other new singles of note: **My Morning Jacket**'s 'Sweatbees EP' (Wichita) and **Cranebuilders**' 'You're Song' (Skinny Dog)... ● And on Monday, Texas' most stupendous AC/DC-meets-the-B-52's six-piece band ever, **Young Heart Attack**, release their second single 'Tommy Shots' via Rex Records... ● In other new band news, Antipodean pop-psychedelia merchants **The Sleepy Jackson** have announced details of their debut release. They plan to put out an eponymous eight-track mini-album on February 10. Expect them to hit the UK around the same time... ● Scary artcore merchants **Blood Brothers** also release their debut 'Ambulance Vs Ambulance' in February (I AM recordings). Their debut LP, 'Burn Piano Island Burn', produced by Ross Robinson, follows in March... ● And finally, a reminder that **The Datsuns** and **The Polyphonic Spree** are to be joined by rising *NME* office faves **Interpol** and **The Thrills** on the *NME* Awards Tour 2003. Book now to avoid disappointment...

Sleepy hello: The Sleepy Jackson announce debut mini-album

INTRODUCING...



Pretty Girls Make Graves

HOT NEW BAND

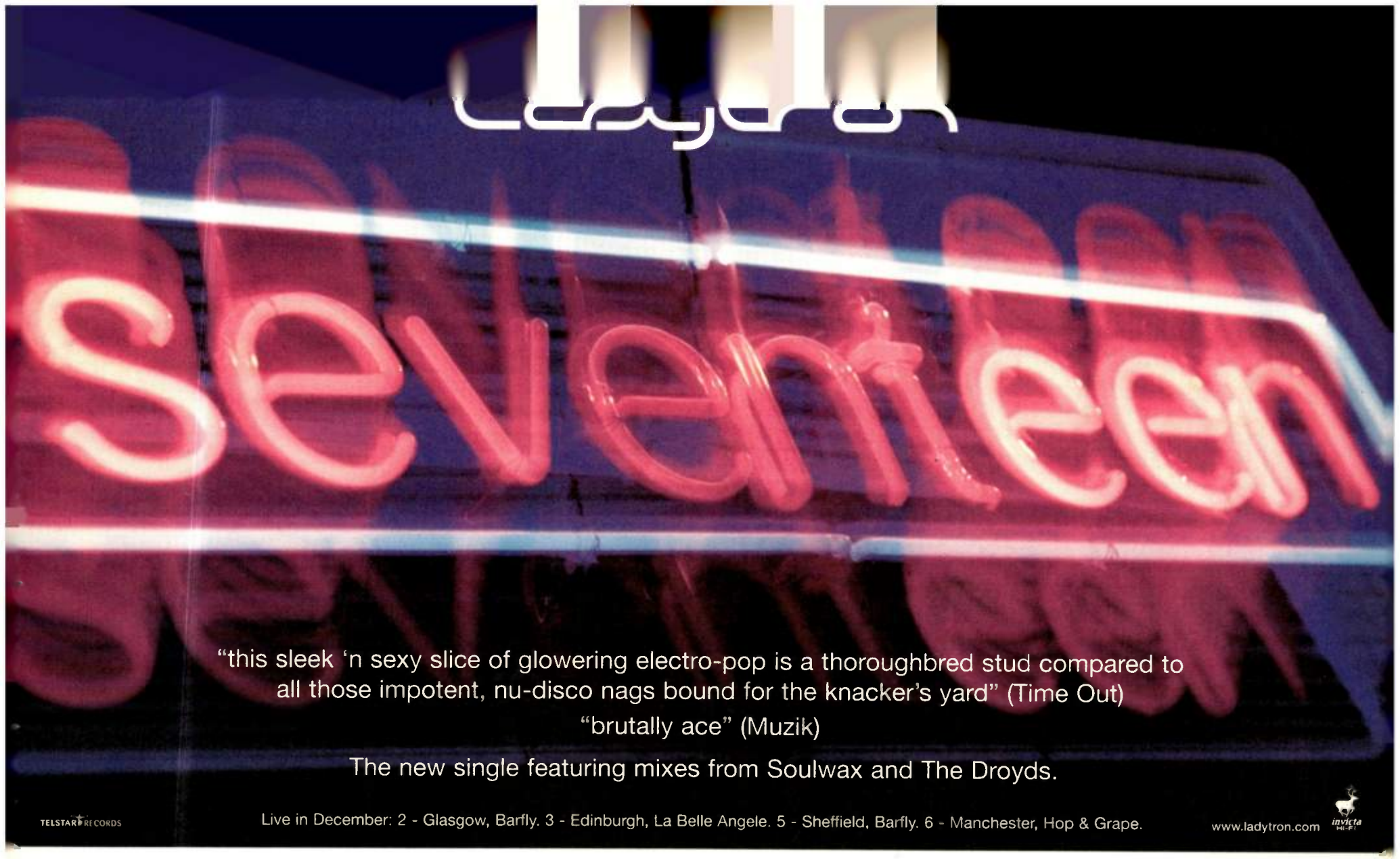
Who are they?
Seattle-based five-piece Andrea Zollo (vocals), Jason Clark (guitar/vocals), Nick DeWitt (drums/vocals), Nathan Johnson (guitar) and Derek Fudesco (bass/vocals).

Need to know...
Taking their name from a classic Smiths lyric, PGMG's debut album, 'Good Health' is out on now on Lookout! Records – the label run by The Pattern's Chris Appelgren and responsible for Green Day's first albums (among many others).

What's their sound?
Fiery emo with an added femme-punk element, courtesy of Zollo's sharp-cut vocals. Zollo: "A lot of people still find it strange to see a girl in a punk band. They think I'm some kind of political feminist."

PGMG in the past...
"We've all done the 'touring in a small van' thing for years in lots of different bands," explains Clark. More excitingly, bassist Derek Fudesco was once labelmates with Nirvana and released three albums as part of Sub Pop stomp rockers Murder City Devils.

Where can I hear them?
New single 'Speakers Push The Air' is worth investigation for those who like buzzsaw pop-punk. They shortly embark on a five-date tour of the UK, kicking off on December 5 at Liverpool Barfly.


seventeen
"this sleek 'n sexy slice of glowering electro-pop is a thoroughbred stud compared to all those impotent, nu-disco nags bound for the knacker's yard" (Time Out)
"brutally ace" (Muzik)
The new single featuring mixes from Soulwax and The Droyds.
TELSTAR RECORDS
Live in December: 2 - Glasgow, Barfly. 3 - Edinburgh, La Belle Angele. 5 - Sheffield, Barfly. 6 - Manchester, Hop & Grape.
www.ladytron.com
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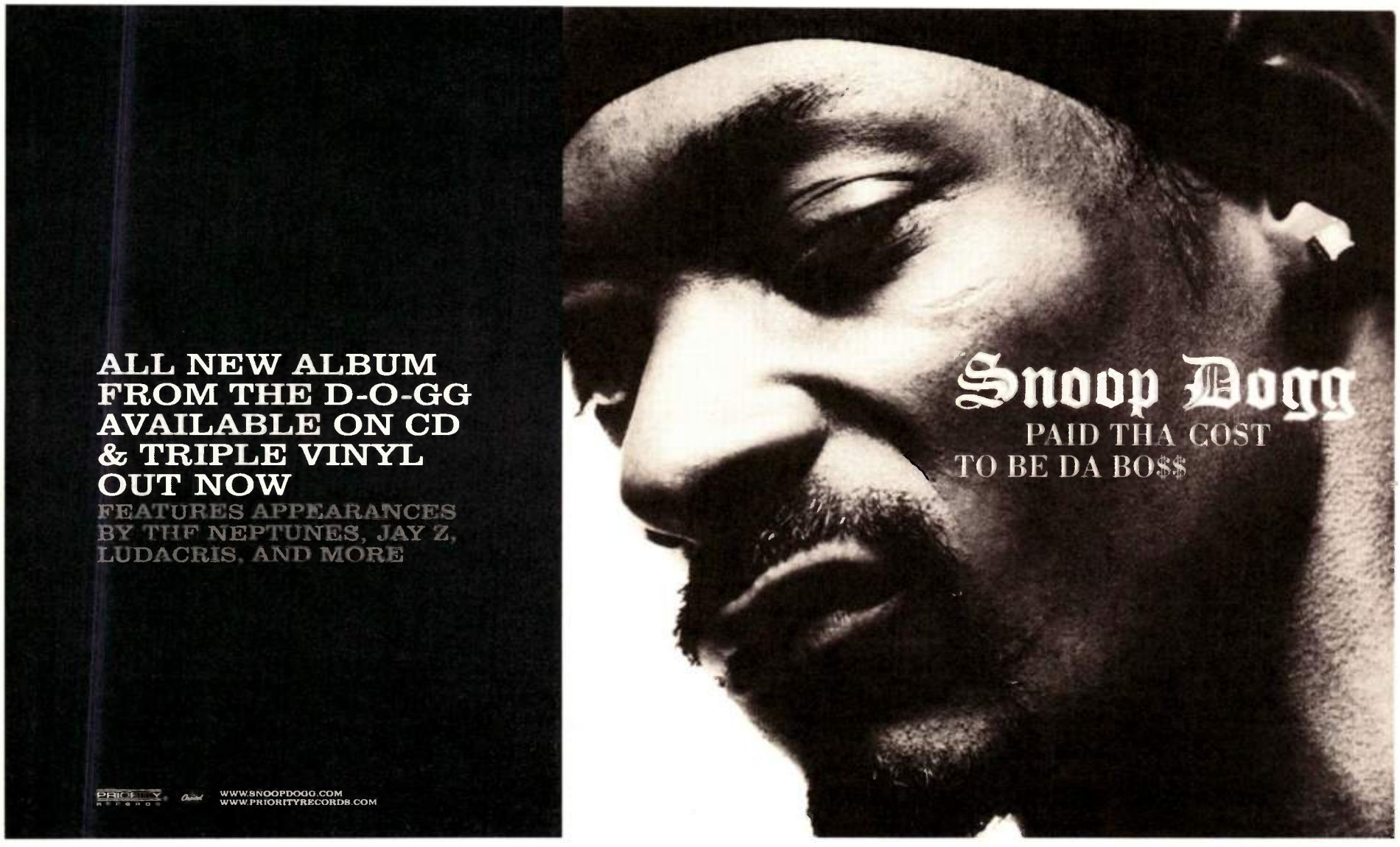
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TO BE DA BO$$

BURN IT!

SUM 41

GUITARIST DAVE BAKSH TALKS US THROUGH THE FULL-ON METAL ONSLAUGHT OF THE AMERICAN PUNKS' ULTIMATE COMPILATION CD

Text: Peter Robinson

1 ANTHRAX
Panic
"My absolute favourite band of all time. This is a recording with their first singer, Neil Turbin, and when you hear it you'll be, like, 'This isn't Anthrax.' But it is. The vocals are over the top."

2 BLACK SABBATH
Behind The Wall Of Sleep
"My whole generation is the 'greatest hits' generation, but this song is never on any greatest hits. I heard it on a live DVD; I was like, 'What the hell is this song?' It's great."

3 JUDAS PRIEST
Hell Bent For Leather
"We were at our publicist's house in Canada and he put this song on. We just freaked out! Definitely the most anthemic chorus of that entire era. It goes *'HELL BENT! HELL BENT FOR LEATHER!'*"

4 OZZY OSBOURNE
Dee
"This is from 'Blizzard Of Oz', though it's more of a Randy Rhodes song. It's just him and a classical guitar – no drums, no vocals, no nothing. He's my favourite guitar player of all time, so it's too bad that he died."

5 RAGE AGAINST THE MACHINE
Take The Power Back
"We used to cover this in a band I was in called 747. We were basically an RATM covers band. We ended up writing our own songs, which just sounded like Rage Against The Machine."

6 IRON MAIDEN
Phantom Of The Opera
"Steve Harris' best-written 'opus' song. Maiden's songs could be so long but, at the same time, so rocking."

7 SOD
Kill Yourself
"The king of metal vocals: Billy Milano. If you get *Kill Yourself: The Movie* it's the most hilarious thing you'll ever see. The guy is huge, which was a big influence on my eating."

8 DEATH
The Philosopher
"Death is the greatest death metal band ever. The good thing about death metal is that there's no melody and the guy's basically just yelling at you."

9 CARCASS
Death Certificate
"This sounds *so* much like 'Last Resort' by Papa Roach, but it's from the mid-'90s. I'm not accusing anybody but I want an answer. And maybe some royalties for Carcass."

10 PANTERA
Fucking Hostile
"*The* greatest ending; it's just insane. He yells *'Fucking'* five times, then grinds to a halt, screaming *'FUCKING HOSTILE!!'* You're like, 'Whoa. Now I wanna kick the shit out of someone.' Which I never could, 'cos I was so small."

GET YOUR CLICKS HERE!
YOUR ULTIMATE COMPILATION? TRACKLISTS WANTED. SEE THE *NME.COM* MESSAGEBOARD FOR DETAILS

WWWHAT'S ON... NME.COM

NEW ROCK REVOLUTION VIDEO SPECIAL!

Of course you've got the **NEW ROCK REVOLUTION CD** in your mitts and have already worn it out. The good news is we've got a **NEW ROCK REVOLUTION VIDEO SPECIAL** this week featuring:

- **D4** – 'Come On'
- **RADIO 4** – 'Dance To The Underground'
- **EIGHTIES MATCHBOX B-LINE DISASTER** – 'Celebrate Your Mother'
- **THE DATSUNS** – 'In Love'
- **THE LIBERTINES** – 'Up The Bracket'
- **THE CORAL** – 'Dreaming Of You'
- **BLACK REBEL MOTORCYCLE CLUB** – 'Whatever Happened To Our Rock N' Roll (Punk Song)'
- **THE MUSIC** – 'Getaway'
- **POLYPHONIC SPREE** – 'Hanging Around'
- **THE VINES** – 'Outtathaway!'

PLUS PLUS PLUS

Up-to-the-minute news and information around the clock

BLING BLING

NME's top ten ringtones

1 (2) **The Scientist** Coldplay (108320)
2 (3) **No One Knows** Queens Of The Stone Age (108409)
3 (2) **Outtathaway** The Vines (108253)
4 (4) **I'm Sticking With You** The Velvet Underground (107072)
5 (7) **You Were Right** Badly Drawn Boy (108220)
6 (9) **Dreaming Of You** The Coral (108069)
7 (5) **Someday** The Strokes (107832)
8 (–) **Still Waiting** Sum 41 (108506)
9 (6) **Little By Little** Oasis (107830)
10 (8) **In Love** The Datsuns (108215)

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NME RADIO

What's hot and what's not

People rushed to congratulate Karen O on reaching Number Seven in *NME* Radio's chart

YOUR TOP TEN

1 **Feeling Good** Muse
2 **You're Pretty Good Looking** The White Stripes
3 **Whatever Happened To My Rock'n'Roll (Punk Song)** Black Rebel Motorcycle Club
4 **The Modern Age** The Strokes
5 **God Put A Smile Upon Your Face** Coldplay
6 **No One Knows** Queens Of The Stone Age
7 **Machine** Yeah Yeah Yeahs
8 **Obstacle 1** Interpol
9 **Getaway** The Music
10 **Smells Like Teen Spirit** Nirvana

KICKED OFF

Silent Sigh Badly Drawn Boy
Loaded Primal Scream
FEAR Ian Brown

JUST ADDED

Just The Way I'm Feeling Feeder
Seen The Light Supergrass
Times Like These Foo Fighters

Listen to *NME* Radio at *www.nmeradio.com* and vote on the playlist

YOUR COCK!

WEEK TWO
Seven days into our search for the owner of this penis, and still nobody's come forward. This week we show more. Indie establishment: you have one week until we reveal the face. Admit everything: *plusones@nme.com*.

BRING OUT YOUR GOSSIP!

From Ian, Derby: "Black Rebel in 'We don't smoke pot' claim? Pah! I saw Peter Hayes at Nottingham Rock City and he was smoking a fine 'Moroccan roll-up'! Shame he wasn't sharing it!

From Sputter King Phil: "Went to see Ladytron at Heaven. We got talking to Mira and she took us into the VIP lounge! Saw the other members, and I reckon Jayne Middlemiss was there too."

From Roy, Southampton: "Went to see my mate's band and Evan Dando is at the bar! We chatted with him all evening. Top guy."

Now bring out your own gossip! Email *plusones@nme.com* or text 07753 483961.

VERBAL ABUSE

"I came close to a threesome"
Chris Martin should practise his aim

"I was recording the tube doors at Victoria Station for a track on my album"
Bodes well for the new Darius opus

"It has to be organic – the music industry is all driven by marketing and image"
Sharon Osbourne, Kelly's mum

"If you want a shelf done properly, give me a little £50. That includes labour and materials"
Craig David. Comeback going well?

"I don't wear long floral dresses down to my ankles"
No, Christina Aguilera, you wear PVC pants with the bottom cut out

"If there is a downside to what I do, it's having to worry about what you look like"
Surely, Tom Jones, the downside is nobody buying your stinking new album?

EYEWITNESS: DUDE, THERE'S MY CAR

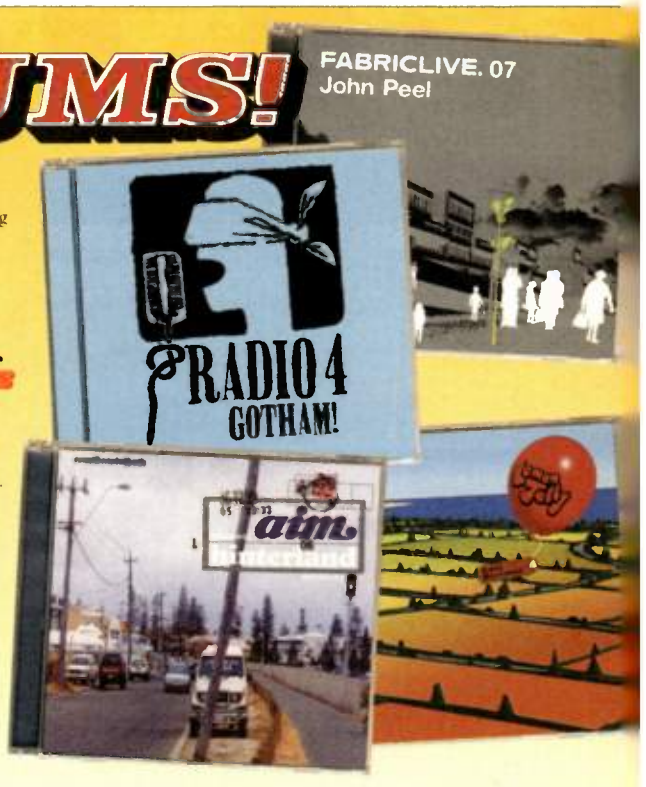
Subject: Fred Durst picks up his motor from the valet service at posh LA restaurant, The Ivy **Location:** Just by a not-too-posh-looking fence. Haven't they heard of varnish? **Occasion:** Fred had been for a posh dinner **Date:** November 14, 2002 **Time:** 8.30pm **Additional data:** It's a shame the valet didn't nick Fred's car and go 'Rollin'' around all over town, really.

PLUS ONES

More record-shopping secrets of the stars: **Meg White** popped into Fopp in Glasgow last week. She bought albums by **The Coral** and **Nick Cave** ("paying by credit card"), and a member of staff recalls she was wearing "a well cool fluffy white jacket". She said she was in Glasgow to see a band she likes. Are you that band? Get in touch!... ● The launch do for *Vice* magazine pulled in **Liars** and, by some strange twist of fate, **Black Rebel Motorcycle Club**. They'd been working in the studio next door and stumbled in – then stood behind the bar looking aloof and unimpressed... ● Despite the fact that *NME* had been promised several impressive guestlist entries for the **Suede** live experience (JD Salinger, Syd Barrett, Jonathan King and "Maxine Carr +2" according to a source), the only celebrity we spotted on the night we went was the drummer from **Therapy?**, and he was in the support band so that doesn't count. It's all a far cry from their heyday, when you could at least rely on an appearance from **Neil Tennant**... ● But times move on and so does Neil Tennant's hairline, er, musical taste. The Pet Shop Boy was at Trash at London club The End last week – along with **The Faint** and **Radio 4**. "It was the nu-wave no-wave retro futuristic electro-pop sound of now and then," commented our spy... ● Could it really be true that **Madonna** *(pictured, bottom)* is working with **Mr Scruff**? It doesn't quite defy *all* logic – perhaps she's after something so unlistenable and odd that *Swept Away* will suddenly appear a comparative success... ● An anecdote from **Dave Grohl** *(left)*, as told from the stage at Manchester Academy. Earlier in the day he'd taken his girlfriend and dad for a sightseeing tour of the city. His dad commented that Manchester seemed to be "a very nice place" and Dave replied that "Manchester is great, but it can be a bit violent". Which is fair. Grohl Snr said it seemed *fine* to him. As they got back to their hotel they posed for a quick family picture, when Dave spotted some police by the canal. As they looked closer, they saw that the police were fishing out a dead body... ● Finally, hurrah for theft and the ancient arts of breaking, entering and burglary, all of which took place in the luxury London home of one *NME* journalist this week. Had none of this happened, he would never have found out that his landlord is a featured vocalist on the new **Lemon Jelly** album or – more excitingly – that 'Experiment No 6' was recorded in that very front room! In the meantime, if anybody spots an *NME* laptop for sale at a car boot sale or auction, let us know. Cheers...

PHOTOGRAPHY: LFI/PEROUINC.COM/SPLASH

WIN 60 TOP ALBUMS!



Bloody Christmas, eh? You ask for the new Eighties Matchbox and your blind Aunt Janice gives you Matchbox 20 instead. You want The White Stripes and Sigur Rós' '( )' and unwrap 'The White Album' and 'Up The Bracket'. If only it could be perfect...

Well, now it can! Our good friends over at Vital Sales and Marketing, like a generous bunch of Cooper Santa Clauses, have festively donated **60 of 2002'S TOP ALBUMS** to give away! Four lucky winners will win 60 superb albums each!

For a chance to nab them, all you have to do is write your name and address on a postcard and send it to: 'I Want Them There Reckids!', *NME*, King's Reach Tower, Stamford Street, London SE1 9LS by January 6 and the first four names out of the sack win! Simple, eh?

LEMON JELLY - LOST HORIZONS
Sublime second album from the pastoral chill-pop wonders, featuring the incredible rapping astronauts of 'Space Walk'.

"Truly, horizons don't get much broader, or more beautiful, than this" – *NME*

VARIOUS - FABRICLIVE.07: JOHN PEEL
The 14th in the Fabric series of mix albums, this time compiled by veteran DJ John Peel. Possibly the only record in the world where shouty punk lies down with speaker-rattling drum'n'bass.

"These are some of my favourite songs... there's a real risk I'll listen to nothing else ever again" – **John Peel**

MR SCRUFF - TROUSER JAZZ
Second album of eclectic electronic tomfoolery from Manchester's potato-fixated answer to Timmy Mallet.

"An intoxicating mix of funk, blues, soul and hip-hop, blended with inimitable invention and a mischievous sense of humour" – *Uncut*

RADIO 4 - GOTHAM!
The nu sound of the NYC ska-punk underground, and cooler than an army of Jack Whites invading Greenland.

"Not so much a breath of fresh air as a white-hot jet-stream" – *NME*

JOHN SQUIRE - TIME CHANGES EVERYTHING
Stunning return to form from ex-Stone Rose on his first solo (not to mention singing) outing.

"Clearly his best work since the Roses' debut" – *NME*

AIM - HOPEFELAND
The second album from the Barrow-In-Furness Beach Boys fan is a downbeat smorgasbord of beats and haunting melodies.

"These, plainly and simply, are damn fine tunes"

Tommy Roberts is, by his own admission, an outsider. As the man behind Liverpool's latest contenders, the Cranebuilders, he's been holed out in the city's suburbs for the past two years, locked away in a rehearsal room, writing alone. The end product is completely out of synch with the boss-eyed pop of The Coral or The Bandits or any of the other mad bands coming out of the city. Cranebuilders' sound is a desolate, suburban, Joy Division-esque shot from the underground. Not that they're likely to stay underground for long.

It's 3pm as *NME* sits down with Tommy when suddenly, on the street outside, a fight erupts. "Welcome to Liverpool," he deadpans. It's a fitting introduction. Like The Smiths, Tommy's songs chronicle the dark side of his city, warts and all – from growing up and the first experiences of teenage delinquency, to right now, standing on the cusp of greatness.

The idea for Cranebuilders was hatched when Tommy worked at Crane Music, an independent Liverpool record store, in the summer of 2000. Tommy is keen to dispel any notion of *High Fidelity*-style musical fascism.

"It wasn't really like that," he explains. "It was more about just listening to records you'd never heard before. There are no bands that I absolutely, positively hate." Working there, he says, opened his ears to the obscure sounds of '60s hippy John Sebastian, Lou Reed and Dinosaur Jr.

Somewhere along the way, Tommy assembled a ramshackle group of like-minded musicians to flesh out his vision. And so, after two years locked away in rehearsal rooms, what are Cranebuilders' plans for world domination?

"There aren't any," Tommy laughs. "We just want to go out and play some more, and do an album in May – I don't mean to boast, but we've got a couple of albums written."

It may no longer be grim up north, but the darkness never seemed so enticing.

FACT FILE

WHO ARE THEY?
Vocalist/guitarist Tommy Roberts, guitarist Simon Reynolds, organist/vocalist Helen Turner, bassist Matt McPartlan and drummer Steve Keast.

WHERE ARE THEY FROM?
Walton, near Liverpool.

WHAT DO THEY SOUND LIKE?
Snatches of The Velvet Underground, David Bowie, Joy Division and The Smiths make up the Cranebuilders' sound.

WHERE CAN YOU HEAR THEM?
'You're Song' is out now on Skinny Dog.

GET YOUR CLICKS HERE!
LISTEN TO THE LEAD TRACK OF CRANEBUILDERS' NEW EP, 'YOU'RE SONG' ON *NME.COM* NOW

"I don't mean to boast, but we've got a couple of albums written" Tommy Roberts

HOT NEW BAND

BLEAK SCOUSE

From record store clerk to chronicler of the city's dark underbelly – Cranebuilders' Tommy Roberts represents the flipside of Liverpool's madcap musical renaissance

Text: Barry Nicolson Photography: Jamie Beeden

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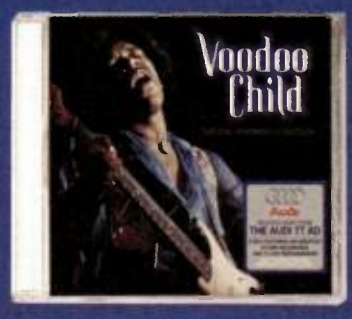

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"*NME* gets everybody into trouble!": and butter wouldn't melt in Ryan's mouth, of course

MARIAH, WINONA, JACK WHITE AND 'ME' BY RYAN ADAMS

How a humble alt.country troubadour became the talk of the gossip columns and a friend of the stars

Text: Steve Sutherland Photography: Colin Lane

It's Sunday lunchtime in San Francisco. We are deep down in Chinatown and, although Ryan Adams has only been up half an hour, he's already working on a prawn potsticker and contemplating one of the world's great conundrums.

"So, like, 'bollocks' is bad, right? But 'the dog's bollocks' is good. Just how d'you work that one out?"

Disappointed that *NME* can furnish no tangible reason why a set of human gonads should come in a poor second to a greyhound's nadgers, Adams is nonetheless pleased that he's getting the gist of our lingo. Eager to impress, he starts rabbiting on about the British TV programmes he's discovered just recently.

"That *Father Ted* – that's fucken' freaky man! And *I'm Alan Partridge* – that's unreal! Everybody tells me I gotta see *The Office* but you can't get it here yet. But there's this other one where, like, these two people get this farm together in the city. It's really cool."

It transpires he's talking about *The Good Life*, the '70s airbrained comedy mulch starring Richard Briers and Felicity Kendall! Fuckin' hell – *NME* hasn't been this weirded out since we met Love legend Arthur Lee and, instead of discussing the various merits of Mexican psilocybin, all he wanted to do was big up Benny Hill!

Hang on in there, though. It gets even weirder. When *NME* interrupts Adams' lunch, he is reading a three-day-old copy of the *Daily Mail* and is more excited than it's good for any sane mortal to be about the Ulrika Johnson date rape story. He wants the whole skinny and *NME* attempts to describe *Blue Peter* – a tough call when your closest frame of shared reference is *Sesame Street*. Adams scratches his scalp through a rat's nest of hair and goes into one about the Cookie Monster who, later this afternoon, he will impersonate onstage in front of 12,000 people at Neil Young's 16th annual Bridge School Benefit Concert. It's an extrovert contrast to Saturday's show at the same venue, when Adams looked small and lost on a bill that also featured the Foo Fighters, Tenacious D, Thom Yorke, LeAnn Rimes, James Taylor and Young himself.

Adams had pulled the short straw and followed immediately after the D had freaked out the crowd with an awesome set of mock metal mayhem including a sacrilegious assault on The Beatles' 'Abbey Road'. *NME* assumed Adams' set of sensitive songs about busted-down love just wasn't up to the challenge.

"No," grins Adams. "It was the pot cookies. I turned up with a whole bag and they were, like, so-o-o strong man. Like, I was talking to Thom Yorke and he looks at me and he's like, 'You must leave me now.' And I'm like, 'Oh shit, sorry man.' I mean, I don't even know what we were talking about, something really ludicrous. And there's Thom, about to go onstage for the first time in his life solo and I'm just fucken' going on and on...

"Anyway, I got my own back on the D. Jack Black got so wasted on those cookies, man, he got *the fear* real bad. That's why he was missing from the grand finale when we all went back out onstage to do 'Comes A Time' with Neil. Kyle and me were trying to drag him on but he was like, 'N-o-o-o way man!' Hahaha!"

Ryan Adams rubs his arm where a massive new tattoo of a sidewinder is still kinda sore. "Got it done in Chicago last week, just before a show. Good idea man! I came out, wrapped it in a bandage, took a stiff drink and was onstage ten minutes later! Fucken' hurt so b-a-a-ad!"

On the table before him is the laminate for his Sad Bastard Tour. An *NME* sticker of Liam Gallagher is stuck over the space where Ryan's face should be. Other *NME* stickers adorn his personal CD player. A pic of Meg White is plastered over with the "shagged" sticker, Jack White with "hate", in reference to a misunderstanding that Adams fulsomely explains. The Stripes had read on the internet that he had been playing cover versions of their songs live and changing the words to make it sound as if he was going to beat Jack up. Adams had tried to explain to Jack that this was just bullshit and not to be such a girl about it but Jack had gone into a sulk – hence the stickers.

"Don't get me wrong though," he says, concerned. "'Cos I love that fucken' band and you journalists are fucks man! You get everybody into trouble and *NME* is definitely good as fuck at it!"

He laughs.

"OK. Let's do this. Let's do a debunk, no comment or clarify Ryan rumour thing."

Settle back, then, while Mr Misunderstood sets the record straight.

Myth One: Ryan Adams is a humourless jerk who gets riled if Bryan Adams is mentioned.

"The Bryan thing. Right. I've been dying to play the Ryman Auditorium in Nashville my entire fucken' life because it was the home of the original *(seminal country music radio show)* Grand Ole Opry, lalalala... And there's this one fucken' guy who's drunk and between every number, and even during some of the songs, he's shouting out the titles of Bryan Adams songs. Y'know, like yeah my name sounds like someone else's, like whatever...

"But I mean, that's like the most minimal thing that you could pick on me about – there's tons more stuff. I look like I've been dragged through a sewer half the time from being at a bar getting pissed, or my hair's all fucked up, or I've got some jacket on that doesn't fit, singing these fucken' piddly ass songs like, 'Oh, fuck me, part nine hundred and four thousand' y'know, disgusting tales of love not working out like I should be shot. And my name is *all* the guy had!

"So, anyway, I'm still trying to do my job and play these songs and to be into them and he just kept coming at me and the eighth tune in, about there is where the shit hit the fan. He was fucking my shit up. Y'know, 'Summer of '69'! '(Everything I Do) I Do It For You'! And some other ones that were like *Robin Hood* soundtrack songs that I don't even know.

"So I said, 'Alright! House lights. Where is this guy?' They turn the house lights on and everybody pointed to him because they were tired of his shit. So I walked out to him and I said, 'Here's your money. Go home. You totally got your money's worth. Here it is back. Leave!'

"And y'know, last night Neil Young comes up to me and he goes, 'You're fucken' lucky man! You got Bryan Adams. All my life I got Neil fucken' Diamond!' And I'm like, 'Wow! Cheers to that!'

"I hear someone stood up at a Bryan Adams gig recently with a banner that read 'Play 'New York, New York'' and then they turned it round and it said, 'Oops! Wrong gig!' And he gave his own crowd the finger! He flipped off his own audience, man!

"So, yeah, I'm at war with Bryan Adams and I'll win because, like, I've got all my Black Flag records and he's just got, like, his... white trousers!"

"Mariah Carey's the best, y'know? I don't know why she doesn't date me"

Myth Two: Ryan Adams is a lucky bastard who gets to go out with loads of famous girls.

"OK, the Winona thing, right? She's my friend and we hung out and that's just how it goes. How romantic it was I won't comment on it but she was and still will be my friend for my whole life because she's fabulous.

"But after that, it was just everyfuckenbody man! It was unbelievable! I mean, if I'd dated all the people you guys say I'd dated, I would be the Charlie Sheen of... folk music! But really, I'm more like the Tom Hanks of crap rock'n'roll mediocre middle of the road garbage!

"And this Beth Orton thing, oh god that couldn't be more from the truth. I barely know her. She's a nice gal and I got to hang out and talk to her and whatever but as far as I know she's got a boyfriend and I've had a girlfriend but people keep saying that we're romancing and it's like, no fucken' way man. Besides, aren't I shorter than her? I think I am. And that would be a whole Tom Cruise/Nicole Kidman thing...

"I'll tell you what though, man, there's a couple of these choice Mariah Carey tracks where I'm like so convinced that she's just the bomb! She's the best, y'know? I don't know why she doesn't date me, man. Mariah Carey would have a perfectly good time dating me. I mean, she went crazy, she started loony tunes so we'd totally get on. And she probably parties, y'know?"

He pauses, suddenly puzzled: "But then again, maybe not. You see these girls sometimes and they look like they wash their underwear, like, five times when you would probably just put them back on. So are they gonna get near a guy like me? No!

"I saw this interview with *(actress)* Denise Richards on Jay Leno's show. And she was like, 'Oh my god, when I'm on a plane, I wear a total face mask because I can't breathe any of the air around me. Oh my god, it's so gross!' And I'm like, 'How do you hold a penis in your hand? Charlie Sheen *(her husband)*'s penis mind you! The penis that's been through every vagina in Hollywood! The penis that has swept up the fucken' floor of Hollywood! You put that in your mouth and yet you put a bag on

CONTINUES PAGE 29

"Yeah, I'm at war with Bryan Adams and I'll win because I've got my Black Flag records and he's just got his white trousers!"

THE DIFFERENCE BETWEEN ADAMS AND ADAMS

	BRYAN	RYAN
BIGGEST HIT	'(Everything I Do) I Do It For You'	'New York, New York'
FAMOUS FEMALE DUET PARTNER	Mel C	Beth Orton
LONGEST RUN AT NUMBER ONE	16 weeks	0 weeks
APPEARANCE	Rugged (old), all-over denim	Cherubic, unshaven, denim confined to jeans
WHAT HAPPENED IN 1969	Bought first real six string	Still five years away from birth
CHAMPIONED BY	Dr Fox	Courtney Love
FAMOUS FAN	Diana, Princess Of Wales	Elton John
SUITABILITY FOR DODGY EURO TRANCE COVER VERSIONS	89%	93%
OTHER ARTISTIC FLOURISHES	Bryan has published several books of photography	Ryan recently held an exhibition of his own art in New York
NOT TO BE CONFUSED WITH	Ryan Adams	Bryan Adams

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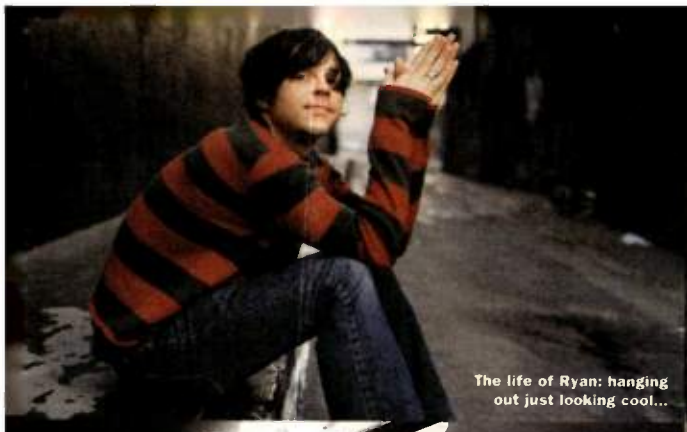
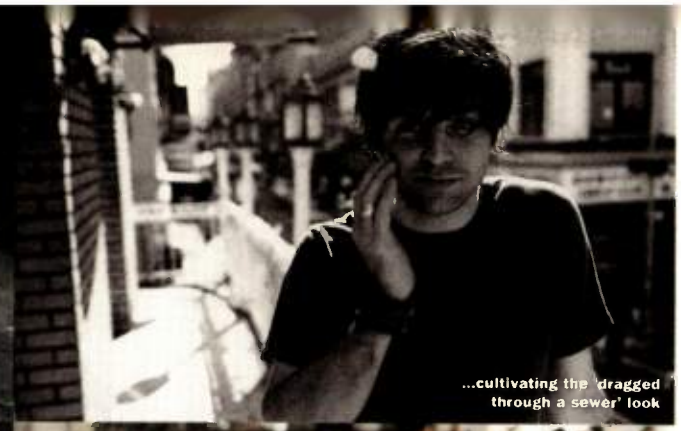


The life of Ryan: hanging out just looking cool...



...cultivating the 'dragged through a sewer' look

...practising how he's going to deal with the next person who asks for 'Summer of '69'

...hey, even an alt.country god has to break for food sometime

PHOTOGRAPHY: COLIN LANE/PA

FROM PAGE 27

your head so you won't breathe the same air as other people – what the fuck is wrong with you?'"

He grins: "I don't think Mariah's like that, though."

Myth Three: Ryan Adams is one cool mutha.

"No way, man. It's weird. Instead of being a famous person myself, I'm like the person that's always around famous people. I mean, The Strokes are like, famous as fuck, which is awesome. But I'm like a moon in orbit around that planet of famous... and it's kinda nice that way. I walk down the street and people go, 'Really great show the other night,' or like, 'Hey, you're Ryan Adams!' And I'm like, 'I know, it's cool.' And then they go away. But if I was in The Strokes it would be like knife-in-my-backpack freaky fans.

"I look different in every photo. I'm usually really fucken' hungover so you can never tell what I really look like... although I think I probably take more baths per capita than most people that make the cover of *NME* which made me think...

"So I dirtied up for a whole week before this interview but Steve, my tour manager, made me take a shower today because apparently I was stinking people out!"

Spookily enough, two days later, Courtney Love and Ryan Gentles, manager of The Strokes, will call *NME* independently of one another to suggest we put Ryan Adams on the cover.

"Anyway, you guys can do me in Photoshop, right? Make it 60 per cent dirtier! And this Heineken is magically placed in my hand! You guys are really good at that – putting someone's head on someone else's body! The Julian thing with the Queen was a bit much, though! He was freaked out, man! He didn't like that one bit. He was like, 'Dude, I don't want people to think I'm gonna kill the Queen or something'. And I went like, 'It's in the fucken' *NME* man! It's OK. It's not *The Sun* or the *Daily Mail*!

"Oh, but I get upset a lot myself. It's because I put a lot of time into it – it's nearly my whole life. But I get flashes when I'm like, 'I could still go get a job in a machinist's shop and go to work and come home and watch TV' – y'know, the *real* world, where G fucken' minor isn't gonna make or break me."

RYAN ADAMS

"I probably take more baths than most people that make the cover of NME... so I dirtied up for a whole week before this interview"

Myth Four: Ryan Adams has a thing with Elton John.

"People need to give that guy some fucken' breaks man. That guy did all these fucken' drugs and wore these weird fucken' white leopard suits onstage and was freaking out and writing great records and being all psychedelic and, yes, went through a load of nonsense in the '80s... but who fucken' didn't? Shit!

"I think that guy is smart as fuck and really charming. He wrote me a letter saying he'd heard 'Heartbreaker' and would really love to meet me to just shoot the shit so I invited him to a gig and it was totally cool.

"We just talk about normal stuff like, 'What kind of soup do you like?' Or I'll be getting myself into some kind of bullshit romantic problem with my girl and I'll be like, 'It's fucked up man, what the fuck?' and he'll be like 'You need to just *listen* to her man, what's wrong with you?' And I'm like, 'Damn! Aren't you gay?'"

Myth Five: Ryan Adams has already written more songs than you've had hot dinners.

"I'm not that prolific, I just like to play guitar a lot. I've got about 11 tracks done for the new record. I've written a song about *(former On editor)* Kitty Empire from your staff. It's called 'Kitty Empire, This Is Your World' and it's just a silly little song, like The Clash. I needed a two word chorus line and I was reading *NME* and I saw her name and I don't know Kitty but she seems like a nice person."

Adams rubs the sleep from his eyes and realises it's time to play the second Bridge School show.

"Y'know," he tells *NME* as he gets up to leave, "those pot cookies were so-o-o-o good, I just want to keep the rest all to myself. I just need to get back to that place I was yesterday. I need to remember the *sequence*. It went champagne, tequila, a coupla beers, then the cookies..."

And there he is, solid gone.

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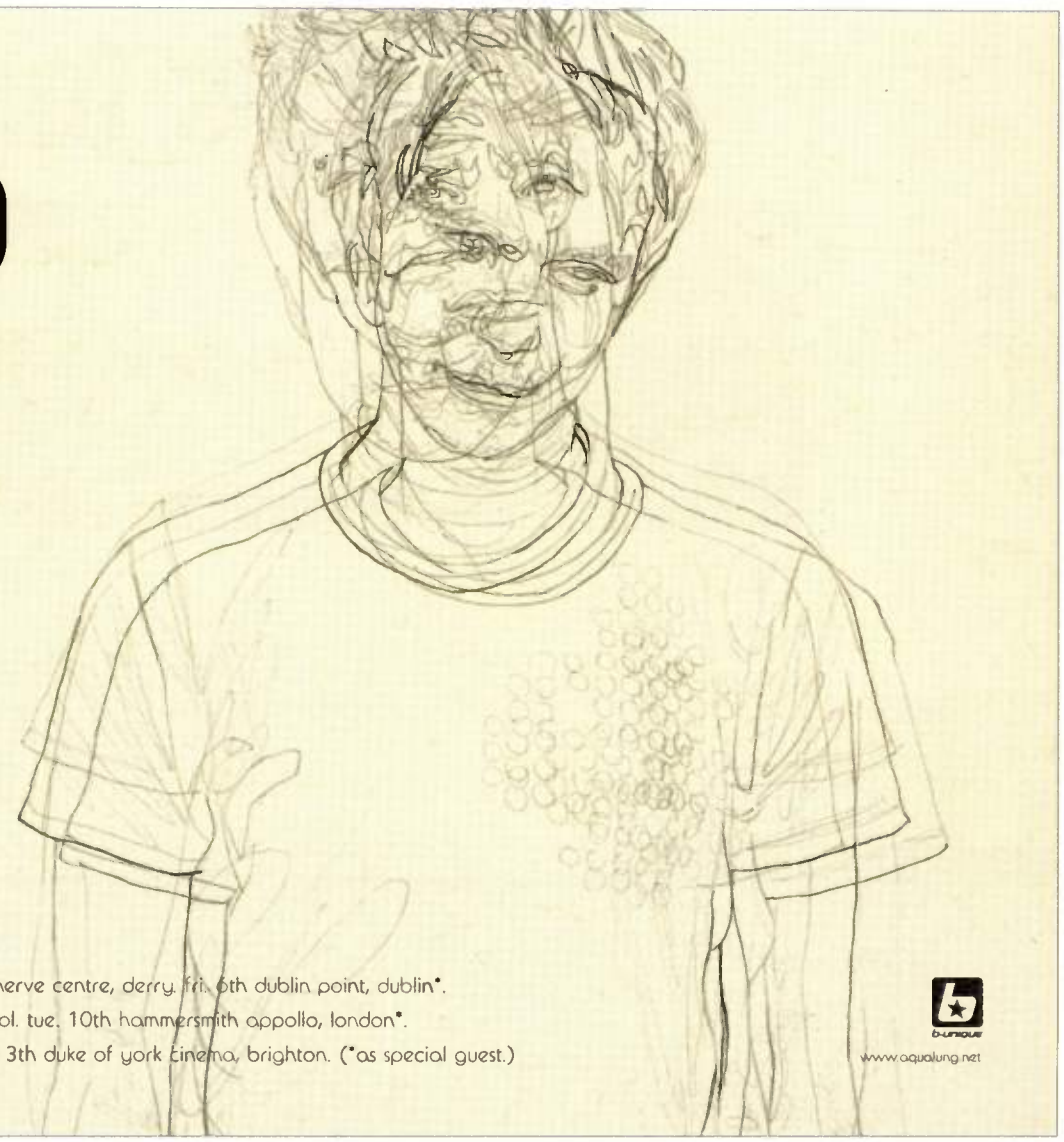
tue. 3rd glee club, birmingham. wed. 4th clyde auditorium, glasgow*. thur. 5th nerve centre, derry. fri. 6th dublin point, dublin*.
sun. 8th manchester academy, manchester* mon. 9th liverpool academy, liverpool. tue. 10th hammersmith appollo, london*.
wed. 11th wedgewood rooms, portsmouth. thur. 12th arts centre, norwich. fri. 13th duke of york cinema, brighton. (*as special guest.)



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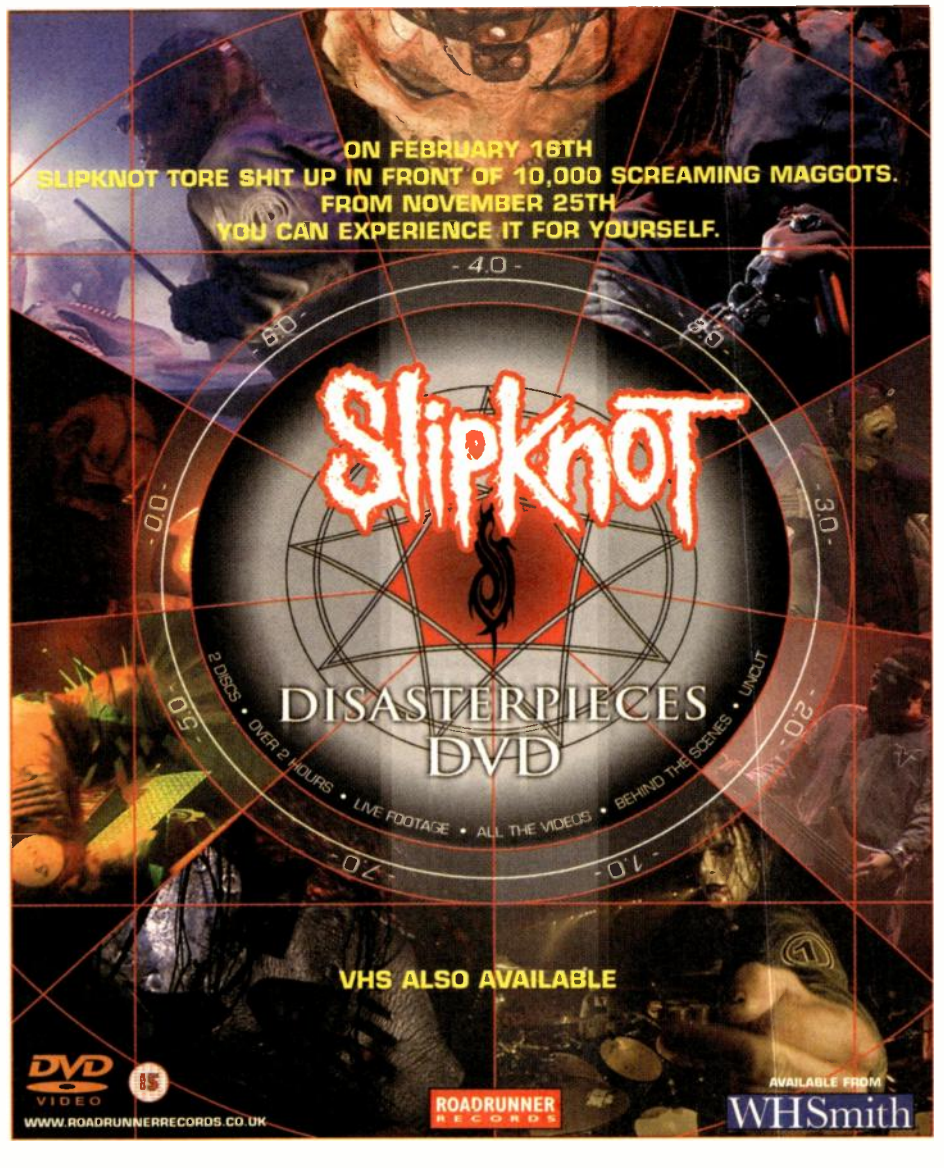

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The 100 original vinyl copies of Twoism have reached mythical status. Now re-released by Warp its timeless sound, crammed full of gorgeous melodies and heavy beats, remains the perfect prelude to Music Has The Right To Children.

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THE MIDAS TOUCH

DJ, producer and king of NY punk-funk, this man is behind the most original records we've heard this year and some of the best parties ever. He's James Murphy, aka LCD Soundsystem, and he's the anti-cool King of New York

Text: April Long Photography: Cara Bloch

THREE CLASSIC DFA-PRODUCED SINGLES YOU MUST OWN

RADIO 4
'Dance To The Underground'
James: "They recorded it themselves, and then gave Tim and I the tapes. We had a lot of stored up ideas that we wanted to use, and they kindly let us do it without panicking."

LCD SOUNDSYSTEM
'Losing My Edge'
James: "To be out in a club and hear yourself yammering for eight minutes is truly unnerving. It's tantamount to being excessively complimented by a very loud aunt."

THE RAPTURE
'House Of Jealous Lovers'
James: "We actually sat on it for a year. The band were worried they might be betraying the punk scene by making a dance record. Tim and I believe that indie and punk are beautiful, but they're ghettoes – great music that can never be produced as well as it should be, and that no-one will ever hear. We wanted to change that, and we knew the only way was to make this amazing dance record that people couldn't ignore."

As half of ultra-hip production team The DFA, James Murphy is the king of New York punk-funk. He met partner Tim Goldsworthy (formerly of UNKLE) while working on David Holmes' 'Bow Down To The Exit Sign' album in 1999 after spending most of the '90s behind drumkits in "failed third wave punk bands". The pair's transformation of The Rapture's 'House Of Jealous Lovers' into a seminal dance/rock crossover track and the now-legendary free parties they used to have in their downtown studio were vital catalysts for the current punk-funk-electropop scene.

Having successfully created a space where rock and dance can co-exist without any snobbish hierarchies, The DFA have paved the way for some of the coolest and most definitive punk-funk releases, including 'Losing My Edge', the brilliantly timely debut single from LCD Soundsystem, Murphy's own project. Consisting of a long, hilarious rap by a nervous muso narrator worrying that he's being overtaken by the kids, it's become one of *the* key singles of 2002.

When we meet James in The DFA (which stands for Death From Above)'s Manhattan studio, he's just returned from a whirlwind 18-hour trip to Paris, where he DJed at mega-club Incorruptibles. The place is littered with records as diverse as The Police and Suicide, the phone never stops ringing, and the coffee Murphy brews is like rocket fuel. About to release his second single 'Give It Up' and play his debut UK shows, it doesn't look like he'll be losing his edge any time soon.

What do you think of being Number 26 on *NME*'s Cool list?
"It's absolutely hilarious. I'm cooler than Dre! What really kills me is the list of 20 reasons why these people are cool. I keep checking to make sure I meet the criteria. Do my shoes matter? Things like that make me go home and never come out again."

How did you become the punk-funk king?
"I grew up in a crappy little New Jersey town where it was OK to like Big Black, Violent Femmes and A Flock of Seagulls at the same time, because no-one knew enough about music to be snobby. Then I went off and played in bands and got absorbed into the closed-minded indie thing. The culture of American punk rock is a very judgmental, clique-ish little world, and while you're in it you forget there's any other way to be. It wasn't until I met Tim that I realised that you have to trust your taste. It doesn't matter if something's cheesy. If you like it, it's valid."

What does LCD stand for?
"A few years ago, my friend Pat and I were having a Christmas party and we thought we should start a fun punk rock dance band like *('80s minimalist funkers)* Liquid Liquid. So we were like, Liquid Christmas Dancers? Then it became Lonely Crazy Dancers, etcetera. A couple years later, when I started doing my own recordings, I revived the name."

"It's absolutely hilarious. I'm cooler than Dre! I keep checking to make sure I meet the criteria" James on being Number 26 in the NME Cool List

Have you done any of the things you say you've done in 'Losing My Edge'?
"No! I haven't done a single one of those things. I told DJ Hell that and he was really angry. I was like, 'Did you really think I was at the first Can show in 1968? Jesus fucking Christ, dude, I'm from New Jersey!' The hilarious thing is that this song about being a totally irrelevant failure acting like a pathetic whiny record store clerk is the song that somehow makes me culturally relevant. The irony kills me."

What's the best night out you've ever had?
"July 21, 2000 – the third ever party The DFA held in our studio. There were about 600 people and I DJed for five hours. It was a mix of punk rock kids, house kids, techno kids, old school hip-hop kids. It was the night that all the punk rock kids took their first E, and it was a really beautiful party."

Why do you think the time is right for punk rock and dance music to come together again?
"Well, all rock music really started out as dance music, and then some people decided it was wussy to dance. In America, rock and dance got separated by homophobia and racism, because disco music was largely made by gay, black and Latino men, and some dudes just couldn't believe that as much passion went into making those disco records as AC/DC records or whatever. Then, because we didn't have the big E revolution over here, we missed out on the reunification of dance and rock that Britain had.

"I think that people are finally pulling their heads out of their asses and losing their prejudices. People in the punk rock community are starting to appreciate that dance music is just as underground – in fact, even more so – than punk rock. And who doesn't love to dance?"

GET YOUR CLICKS HERE!
LISTEN TO LCD SOUNDSYSTEM'S NEW SINGLE 'GIVE IT UP' ON *NME.COM* NOW

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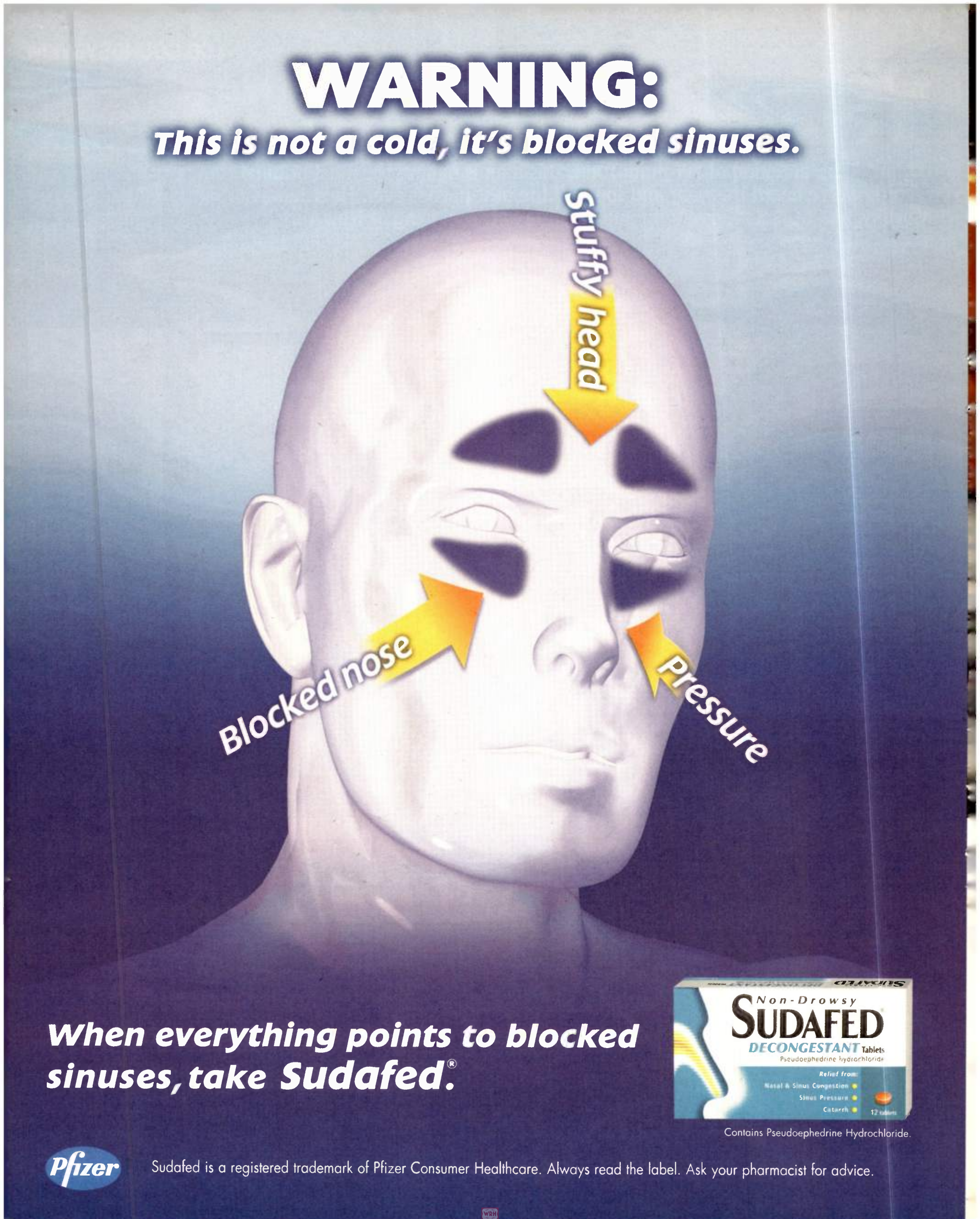

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I SUPPOSE A RUCK'S OUT OF THE QUESTION!

From blazing toilets in Leeds to moshpit madness around the country, are gigs getting more violent?

Text: Andy Capper

Violence is currently where it's at. Right now, there's no home entertainment more visceral than watching the cast of *Jackass* beat, maim and scar themselves into oblivion while you sit on your arse eating Doritos. Or you might want to slap on *Bumfights: A Cause For Concern*, an underground DVD in which homeless people have been paid to throw themselves down staircases and break each other's ankles. Or how about a game of *Grand Theft Auto: Vice City* on PlayStation 2, where you have the licence to shoot, stab and chainsaw anybody you want?

As the *Jackass* movie sits proudly in the US box office Top Ten and the *Bumfights* video is shifting more copies per second than bootlegs of the new Ja Rule album, now it seems the new cult of violence is also spilling messily into the world of gig-going.

"Once, everybody would help each other in the moshpit. Now you just get a load of morons going mental"
Anton Brookes, grunge veteran

Until recently, music-oriented violence was so much easier to predict. There were mods versus rockers, moshers versus scallies, punks versus hippies. Over the last few months, however, it's become more random. Look at the way the Leeds festival ended – with arson and widespread destruction in a rampage which Yorkshire police described as "sustained, determined and mindless". And in recent months, gig-going *NME* contributors have noticed violent incidents ranging from the minor (beer-flinging at Oasis, a scrap at Electric 6, fights in the audience and onstage at The Libertines) to the major (Greg Puciata, the singer from the Dillinger Escape Plan getting his teeth knocked out by a fan at London's Astoria, and worst of all, the recent sexual assault of a girl at a Richard Ashcroft gig in Brixton).

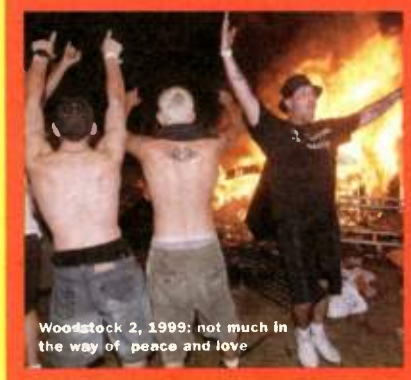
Predictably, the perpetrators are often middle-class young males with little or no previous experience of real street or football violence. Rather, they're just jumped-up *Jackass* wannabes who have no intention of causing any serious damage to anybody – scant consolation to the gig-goer who finds themselves the target of a beer bottle thrown by a fake thug who counts Johnny Knoxville among his heroes but digs The Strokes because he can rub up against girls in the moshpit.

"These days the violence you see at gigs is more like Friday night pub violence, but it used to be a whole different thing," says Robert Coleman, a road manager who's worked with A, Hundred Reasons and Slayer. "These days they don't really know how to behave in a moshpit. I think there's a lot of people who have been too scared to start anything with people who are properly 'hard' so picking on kids at gigs is such easier prey. They're bullies."

Former Nirvana PR Anton Brookes agrees. From his days accompanying Kurt Cobain through the traumas of superstardom to the time when he used to watch 15 punk bands a week for fun, Anton's seen more one-beer-too-many dickheads at gigs than most.

"Part of the problem these days comes from when hardcore became part of the mainstream. You get these idiots, they read about what the hardcore days were like, they look at pictures of gigs of bands like Black Flag and Minor Threat and they'd see all these people punching each other. But they don't get it. It used to be about self-expression and everybody would help each other in the moshpit. Now you just get a load of morons going mental. It's sad, really."

THE MOST VIOLENT GIGS OF ALL TIME



Woodstock 2, 1999: not much in the way of peace and love

KWOODSTOCK 2, UPSTATE NEW YORK, 1999

Half a million people + expensive everything + eight real cops per shift + alcohol + Ketamine + crystal meth + smack + pre-frat boys + topless 15-year-old girls + Fred Durst = widespread destruction, violence and seven complaints of rape.

THE ROLLING STONES, ALTAMONT, 1969

Rather than get proper security for their massive outdoor gig in California, The Rolling Stones decided to hire the Hell's Angels to do the job: an idea that backfired tragically when the bikers stabbed 18-year-old Meredith Hunter to death, right in front of the stage.

LEEDS FESTIVAL, 2002

It was all going so well until the Sunday evening, when 500 festival-goers celebrated the end of Guns N' Roses' first set for nine years by burning down 71 toilet blocks.

LED ZEPPELIN, MILAN, 1971

A combustible mixture of hooligans, political agitators and an over-zealous police force saw this one-day festival culminate in a full-blown riot. "It was war," said bassist John Paul Jones.

Jumpin' Jack clash: the Stones' doomed 1969 Altamont gig

Arson bender: Leeds 2002

ANY GG ALLIN CONCERT EVER

Special mention must go to the scatological maniac's performance at the Cavity Club, Austin, Texas in February 1992, which saw him shit on the stage as the crowd exited *en masse* through a cloud of Mace.

HONOURABLE MENTIONS Guns N' Roses, Agnostic Front, Pantera, The Who, NWA

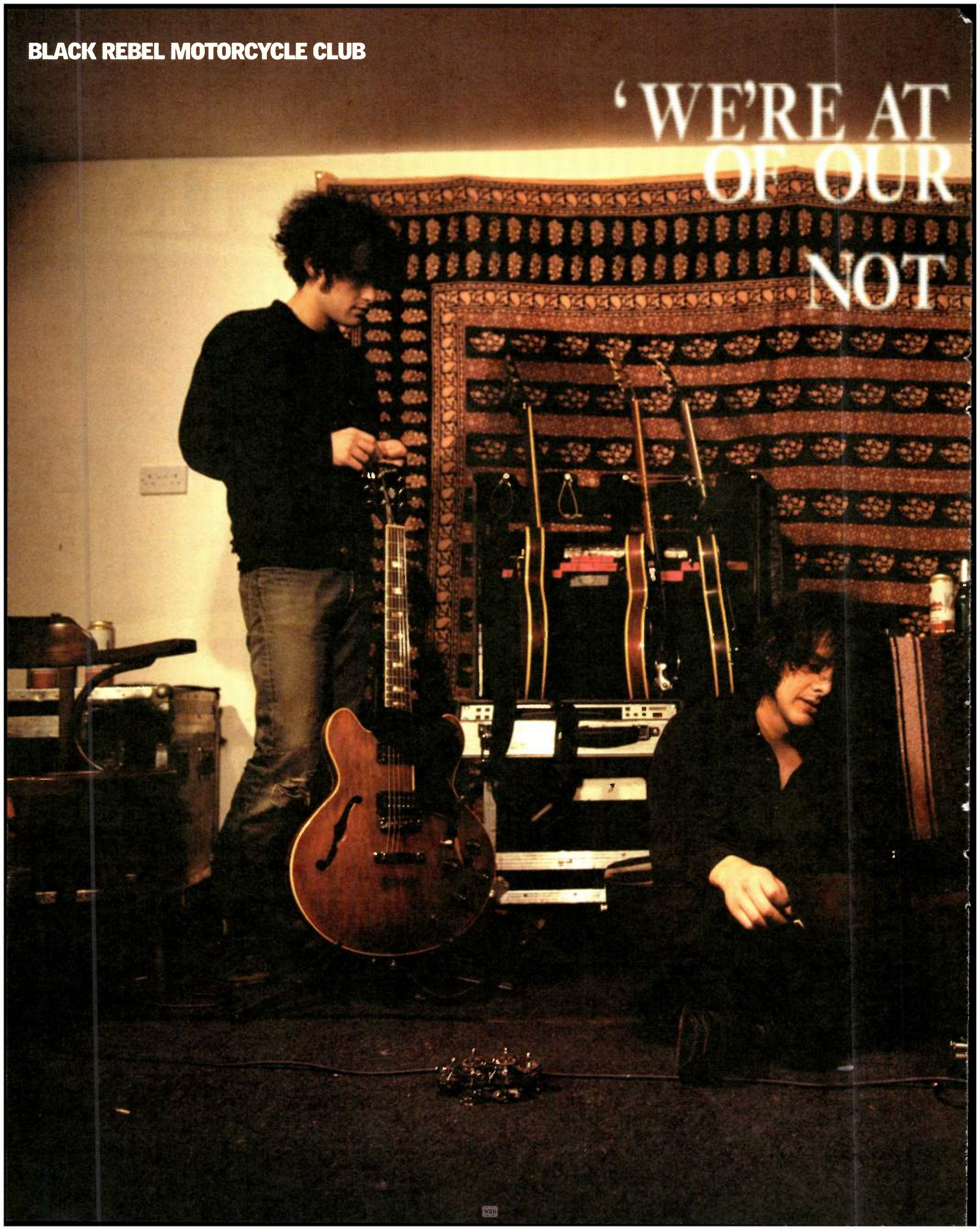
● Do you think there's been an upsurge in violence at gigs? Is it due to *Jackass*, drugs, more aggressive music, or just a new mood of who-gives-a-shit nihilism? Do you hate it, or – gulp – *enjoy* it? We want to know! Send your comments and experiences by letters or email to the usual addresses...

GET YOUR CLICKS HERE!
HAVE YOU SEEN OR SUFFERED VIOLENCE AT A GIG? TALK ABOUT IT ON THE NME.COM MESSAGEBOARDS

PHOTOGRAPHY: NEIL MASSEY/PYMCA/GETTY/AP/ALL ACTION

BLACK REBEL MOTORCYCLE CLUB

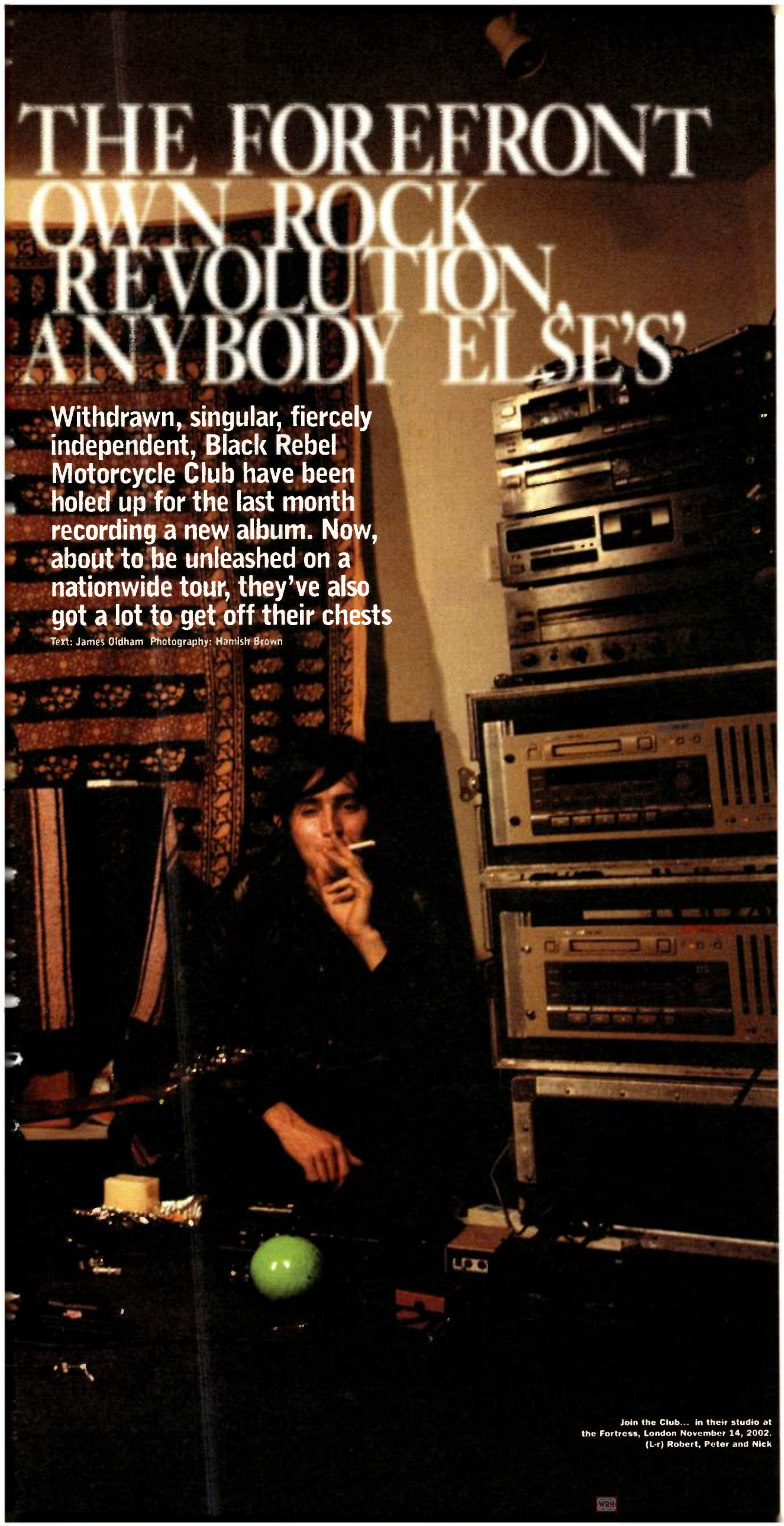
'WE'RE AT OF OUR NOT



THE FOREFRONT OWN ROCK REVOLUTION, ANYBODY ELSE'S'

Withdrawn, singular, fiercely independent, Black Rebel Motorcycle Club have been holed up for the last month recording a new album. Now, about to be unleashed on a nationwide tour, they've also got a lot to get off their chests

Text: James Oldham Photography: Hamish Brown



Join the Club... in their studio at the Fortress, London November 14, 2002. (L-r) Robert, Peter and Nick

Every night, from 6pm to 6am, the place that Black Rebel Motorcycle Club call home is a cramped, chilly room within spitting distance of east London's Hoxton Square. Prior to concluding 2002 with a nine-date headline tour of Britain, they're ensconced here in the Fortress studio recording the follow-up to their phenomenally successful debut album (300,000 sales and counting).

This being Black Rebel, it wasn't the fashionability of the postcode that attracted them, rather the vaguely dilapidated surroundings which reminded them of where they used to record in San Francisco. To get inside their current den, you negotiate a steep flight of stairs that reeks of disinfectant and stale cigarettes, cross a deserted bar and open a door to the tiny room that serves as their temporary HQ.

Inside, there are brown blankets hanging from the walls, obscuring any light that might accidentally force its way through the frosted windows. Bassist Robert Turner (his hair even more shambolic than normal) is lighting a series of white candles decorated with oriental symbols and set up on crumpled bits of tinfoil.

Drummer Nick Jago, meanwhile, is nodding his head to a compilation tape featuring My Bloody Valentine, PiL, The Telescopes and The Only Ones. Guitarist Peter Hayes is nowhere to be seen, but rumoured to be "only minutes" away.

Black Rebel are such an independent organisation that these three are the only ones who ever attend their recording sessions. There's no producer, no engineer and no A&R man to offer any input.

As Robert comments, "Our record company tried to give us a new A&R guy, but we prefer it like this. No-one's bugging us about anything."

The band's plan for spartan solitude has only been partly spoilt by the fact that on certain nights of the week the Fortress doubles up as a nightclub. The night before this interview, *NME* bumped into a bamboozled Peter as he weaved his way through the launch party for a new magazine en route to the studio. The only thing separating the band and 500 partygoers was a thin wall and an unlocked door. Peter's response was to get drunk on a succession of vodkas. Robert just put on some headphones.

"It might get a little bit much," Peter will muse later, "but it's only meant to be Fridays and Saturdays. It should be OK."

For Black Rebel, the recording of their second album represents a fitting conclusion to what's been a productive and disorientating year. It started with the first *NME* cover of 2002 and a berth on the *NME* New Bands Tour, and has taken in a move to London (due to British drummer Nick Jago's ongoing visa problems), supporting Oasis at their triumphant Finsbury Park shows and spearheading the new rock revolution (more on that later).

They now feel like they're finally moving onto a different stage of their development. The new album will be a taut, propulsive rock'n'roll record, containing "no fat" and "faster tempos". In fact, they're consciously saving most of their slower songs for a third concept album they've got planned, which will be, they say, "a more rootsy, Americana record".

Why quicken the pace?

"When we recorded our first album, the speed of life was deathly slow," says Robert. "Since then we've been touring, going places and meeting people. Everything's opened up. When we listen to that first album now, we don't feel like there's much life coming from it."

"We're moving at a different pace now," admits the just-arrived Peter. "Our world's got real... busy and it's hard not to let that affect the music. Things have got more edgy."

They're currently only about two weeks into the sessions, but they're keen to play *NME* what they've been working on so far. Although it's early in the process (most of the songs are still untitled and are at a rough demo stage), from what we hear, there's definitely a strident, more confident feel to the new material.

Of course, you'll be able to judge that for yourself when Black Rebel unveil a handful of these songs on their upcoming tour. To prepare you for that, the band have agreed to talk us through the six key numbers you're likely to hear. Over the next 70 minutes, they try to provide us with an insight, but as you'll see, they quickly digress onto other topics.

"Let's start with 'US Government'," grimaces Robert. "It's probably best to get that one out of the way..."

'US GOVERNMENT'

Nick: "We were in San Francisco, just jamming. It was a long time ago, but I remember it being the fastest song we had at the time. We were all excited about that."

Peter: "That was about three or three and a half years ago. That's the hard thing about re-recording that song, it's so old. It's hard to do it without feeling like it's a backwards step."

Robert: "I think 'US Government' was the first time Peter and I sang together. It was like two fists hitting in the same spot. That was pretty important."

The lyrics to this song have been commented on before in *NME*. It's going to attract a lot of attention, isn't it?

Robert: "Yeah, but if it helps to remind people to be aware of government corruption, and to get their heads out of their asses, then it's a good thing.

"We're not a political band, it has nothing to do with September 11, and it has nothing to do with literally killing anyone. Somedays you just feel like saying 'fuck 'em' 'cos no other word will do. We honestly love our country but we're not blind."

'SIX BARREL SHOTGUN'

Robert: "We can see people latching onto this song too, one because it's really cool and two because lyrically it's... well, it's not political."

Peter: "I don't know how much of a big deal it is. I think we're thinking too much."

What are the lyrics?

Peter: "*I kill myself with a six barrel shotgun/I'd kill you all but I need you so/I tear my fingers from the trigger baby/I tear my fingers*

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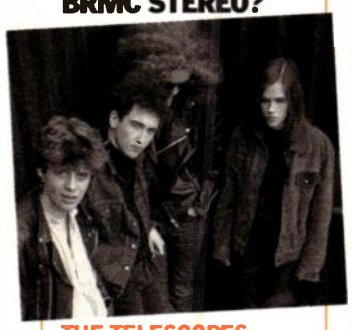
BLACK REBEL MOTORCYCLE CLUB

WHAT'S ON THE BRMC STEREO?



THE TELESCOPES

'Please, Before You Go'

Burton-on-Trent's answer to The Jesus And Mary Chain, The Telescopes enlivened the late-'80s with their brutal feedback assaults and brilliantly named EPs ('To Kill A Slow Girl Walking' being a particular highlight). This track on Nick Jago's compilation is taken from their 1989 debut LP 'Taste'.

MY BLOODY VALENTINE

'You Made Me Realise'

For three years in the late-'80s and early-'90s, My Bloody Valentine produced a series of the greatest guitar records ever made. A blizzard of white noise and ethereal vocal harmonies, they were the product of frontman Kevin Shields' warped perfectionism and this track was the most extreme of the lot. When they played live, they would often extend the one-chord dropout halfway through for a full 45 minutes.

THE ONLY ONES

'Lovers Of Today'

The Only Ones were the doomed new wave band chiefly known for their almost hit 'Another Girl, Another Planet'. Led by big-time junkie Peter Perrett, their songs were totally cynical, needle-sharp classics with titles like 'Why Don't You Kill Yourself'. This track was their 1978 debut single.

PUBLIC IMAGE LTD

'Metal Box'

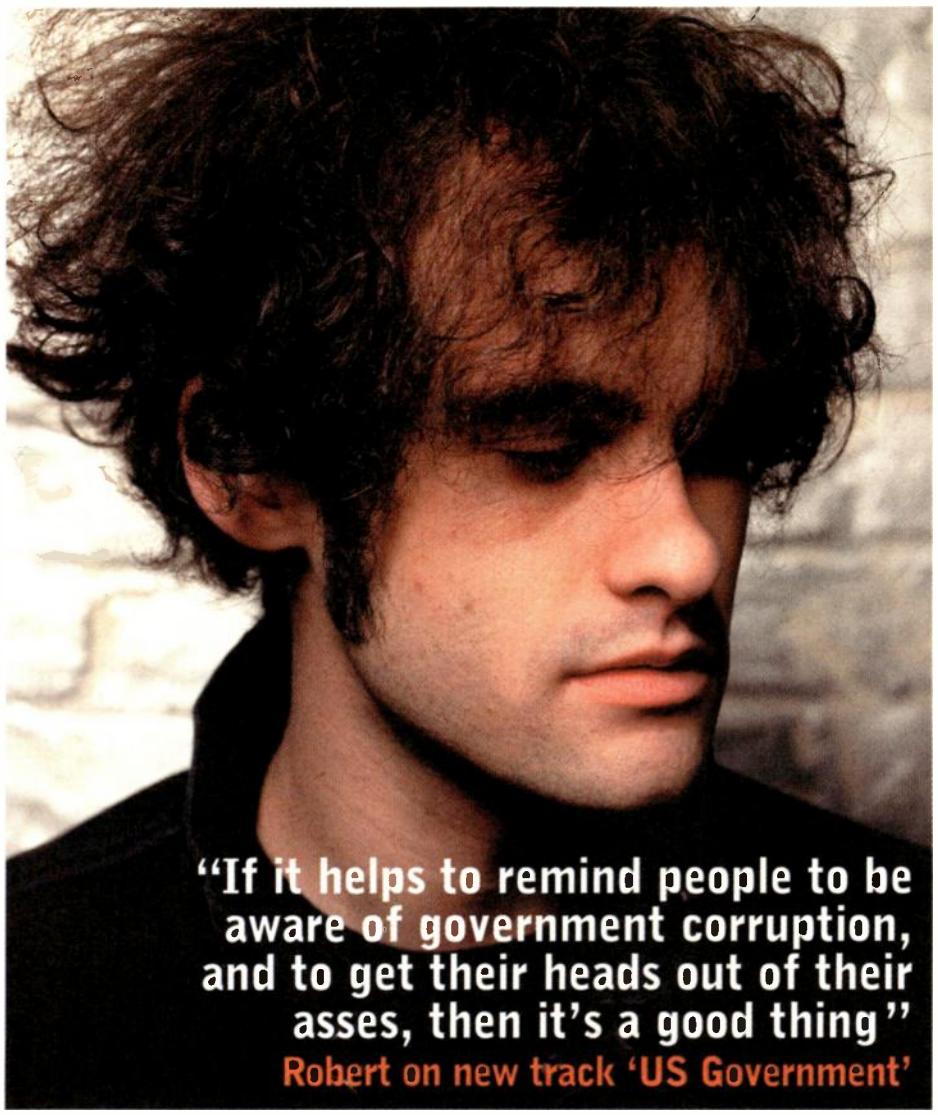
John Lydon's post-Sex Pistols project was notable for the way it effortlessly assimilated his disparate musical tastes. An amalgam of dub and scratchy post-punk guitars, their high point was this 1979 album.

SPIRITUALIZED

'Let It Come Down'

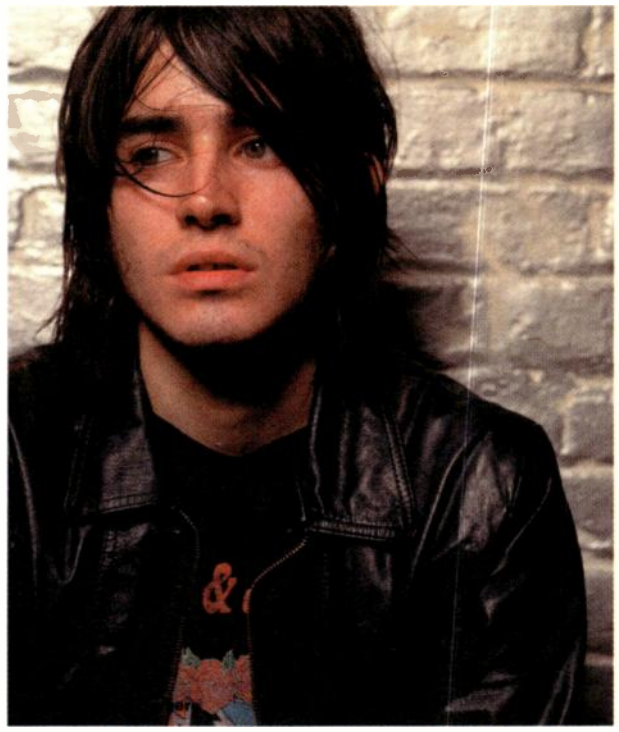
BRMC's long-time heroes and now – since they toured with them in America – friends. This is Spiritualized's most recent and most lavishly orchestral album, and it remains one of the only CDs owned by Black Rebel guitarist Peter Hayes.

PHOTOGRAPHY: STEVE GULLICK/ED SIRRS



"If it helps to remind people to be aware of government corruption, and to get their heads out of their asses, then it's a good thing"

Robert on new track 'US Government'



FROM PREVIOUS PAGE

because I'm feeling low'. When you hear it in this kind of setting, it makes sense, I guess."

Robert: "No, it probably doesn't make sense. You probably think, 'Oh, that's kinda cool... gun, violence, this and that.' The explanation is that a six barrel shotgun doesn't exist; it's a guitar but that's not what a dumb punter's going to think."

Peter: "It's about pushing someone over the edge."

'GENERATION'

Robert: "This song is a big 'fuck you' to any movements that are starting to happen. It's weird. We were pushing along with this whole thing, all these bands, and we still are with some of them, but now it's time to make a statement.

"The lyrics go: *'I don't feel at home in this generation/I don't got a need/I don't have a reason/I had a realisation no-one really listens/Nothing's really there...'* It's not really that positive about this generation. Some people will understand it."

We thought you were at the forefront of the new rock revolution.

Robert: "We're at the forefront of ours, not anybody else's. That's what this song is meant to clear up. I don't hear this as a rock'n'roll revolution, I hear it as a rock revolution. The one thing this time is that we wanted to make a great rock'n'roll record. We've got lots of slower songs that we're putting on the back burner."

Nick: "You've got to do it while you've got the energy."

What's your fastest song currently?

Robert: "I think it's a song called 'Rise And Fall', which we'll probably change the title of."

'STOP'

Robert: "We've played this before. It's about being on the road and having the shit kicked out of us. The lyrics to this one are: *'We don't like you/We just want to try you'*. That's the first line. It's always fun to sing it to a crowd.

"You know, you're a band that's all hyped up and people are going, 'Everyone says you're good, so prove it.' It's about being sucked dry on a tour. That's why I'm not sure if I like it. So many bands have written a 'I'm-so-fucked-up-on-a-tour' song."

'WE'RE ALL IN LOVE'

Peter: "We wrote this in a practice. It sounds like a Stones song. It's got a basic three, four chords. Do you want me to tell you the lyrics?"

If you want.

Peter: "Well... actually, I think there's more important things to talk about than the songs. One of the thing that bugs me with the whole thing that's going on in the music revolution or whatever it's called is that the content of the music is not being discussed."

How do you mean?

Peter: "Well, its validity, its meaning, what it does for people. What it does besides give people a good feeling. I mean, that's great, but is there anything more to it? Where's the substance? The main discussion always seem to be about how a band looks or how they behave. It bugs me a bit. I think a lot of these bands need to be put on the chopping block."

Robert: "Maybe it's time to re-establish what's important."

Nick: "Like, 'Do you have anything to say for yourselves?'"

Peter: "What makes bands great and last, it's not just a look and a way of acting. I'm saying, 'Prove it. Prove you're worth what people are saying about you.'"

Is there anybody in particular you're talking about here?

Peter: "I'm talking about everyone. I'm talking about magazines. I'm saying, 'Prove it.'"

Robert: "You're talking about us as well. We've got to prove it. This is our fourth *NME* cover of the year. Three was really fucking weird, so this is... I just think, 'Why in one year should we be featured this much?'"

Peter: "I got really bugged by that last interview, the one with the questions from the fans. It was so fucking pointless. Maybe not pointless. There was just no substance to it."

Nick: "It wasn't pointless. I met some guy in a pub who read that quote about drugs *(Nick was quoted as saying: "The best drug is when everyone thinks you're on drugs, but you're not").* He said it was best quote from a rock'n'roll musician he'd read in a long time."

Peter: "I didn't mean it that harsh. I just mean, is that it? Is life that simple?"

Robert: "I don't want us to sound ungrateful. The fact that you're interested in an album we're making means a lot. That's the coolest reason for speaking to us that anyone's had, I think."

Peter: "Let's talk about something else..."

'SHADE OF BLUE'

Robert: "'Shade Of Blue' is a perfect song."

Why?

Robert: "I'll play it in a minute and you'll hear. It's beautiful."

Peter: "The words go: *'I've been here before/I know this shade of blue/It's you/ I've felt your touch before/ I know your way/Your ghost-like sense of state/You're gone... Slowly I relive a better past/ A time I thought I knew/I blew/Now I'm patient/Now I know I'll last/I'll last/I've always known my heart's been held by you/I've always known it's true with you...'* Use that as a quote."

Nick: "That's a personal thing, right? That's some shit that happened to you. Am I right?"

Peter: "I guess."

Robert: "We should stop now."

Peter: "I think I've said too much already..."

The tape recorder clicks off and Black Rebel collectively sigh with relief. Peter apologises for getting testy about the new rock revolution. He needn't bother.

Black Rebel have never fitted comfortably with their peers. Their dark, insular aesthetic, their belief in rock'n'roll as 'protest' music and their fierce adherence to an anti-establishment ethos (they turned down $175,000 for the use of one of their songs in a car ad) means they have little or nothing in common with The Strokes, The Datsuns or The White Stripes.

There's a substance to their activities that eludes most of their contemporaries, and the controlled power of their music dwarves the ambitions of those around them. If nothing else, this forthcoming December tour will cement their position as 2002's most enduring discovery. Black Rebel Motorcycle Club are a group determined to go the distance.

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THE NME CRITICS ALBUMS

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LIGHT FANTASTIC

LUSH, CLEVER ELECTRO-CLASS THAT'S ONE STEP AHEAD OF THE REST

Together in electric dreams: Ladytron

PHOTOGRAPHY: DEAN CHALKLEY

LADYTRON
Light&Magic
(TELSTAR/INVICTA HI-FI)

Inevitably, people will talk about Ladytron's second album in the context of the rise of 'electroclash'. But while Ladytron play synths, wear black and are shrouded in mysterious continental cool, these brainy pop kids have always been a knight's move away from that scene.

The sublime *Model Behaviour*-baiting single, 'Seventeen', is a case in point, its cynicism and unsensational social realism more punk than glam, more Chicks On Speed than Gigolo. 'Light&Magic', meanwhile, far from being an album of reproduction '80s synth-pop, touches on numerous influences: northern soul, '60s girl groups, trashy Japanese pop and, notably, the rhythms and sounds of house and techno.

Opening trio, 'True Mathematics' (nods to The Normal's 'Warm Leatherette'), 'Seventeen' (tightly-edited, early-'80s New York beats) and 'Flicking Your Switch' (whirring NY garage organ riffs) co-opt a decade of club sounds to the cause. Not that this is a dance album, as such. Rather, Ladytron's tougher, dancier edge is indicative of a new confidence and maturity.

Danny Hunt's songwriting, for instance, has grown. 'Fire' is pure Numan League territory, but, crucially, it hinges on the subtlest hook, a mere kink in proceedings. And where it was once easy to tag vocalists Mira Aroyo and Helen Marnie as 'disaffected', here they flower as characters. Marnie is conspiratorial, breathless, Aroyo authoritative, serious, haunted, perhaps, by some secret sadness.

Most importantly, where debut '604' occasionally sounded thin and reedy, 'Light&Magic' – from the chic guitar riffs on 'Cease To Exist' to the cathedral organ central to 'Blue Jeans', via understated Kid606 glitches and zooming sci-fi noises galore – is lush and full of texture. This is Ladytron cubed. Ladytron to the power of ten. Ladytron darker, dirtier. 'Turn It On' – a dense explosion, split by a neon sabre of melody – doesn't just *sound* like New Order, it's on a par with them. The rococo 'Light&Magic', meanwhile, brings all the strands together, touching on Vangelis-like neoclassicism without ever losing its pop footing.

Over 15 tracks, it doesn't all work. In particular, 'Startup Chime', a French torch song recorded in a Soviet steelworks, is very hard work. But 'Light&Magic' is clever, complex pop, as close, spiritually, to idiosyncratic British pop bands like Squeeze and The Kinks as electroclash. Ultimately, like all the best bands, Ladytron create their own world.

Tony Naylor **8**

'TRON TURN ONS

Ladytron's Danny Hunt's four influences on 'Light&Magic'...

Los Angeles
"Love it. Completed and mixed the album in Hollywood, literally by the pool. Obviously, we were there to work."

Gold Standard Laboratories
"Cool San Diego label, home of The Locust and Le Shok. Not a musical influence, just refreshing mutant chaos."

Electroharmonix
"Shiny metal boxes, that look pretty and make really expressive fucked-up noise. Collect the set."

Young Marble Giants
"Their 'Colossal Youth' album is a complete obsession. We have it on iPod so it can be accessed frequently."

MERCURY TILT SWITCH
Brundle Kid
(1970)

HOT NEW BAND

Spunky Scots' rip-roaring debut

They may possess a typical post-hardcore aura, but Dundee quintet Mercury Tilt Switch betray far more panoramic tastes. And their self-financed 'Brundle Kid' album is a great debut. Shuffling and shimmering with confidence and restlessness, it knows how to be fragile ('Caffeine Avalanche') and how to start riots (the magnificent 'Firefly Strike'). Then it throws up some wonderful tear-stained tunes tailor-made for Andy McGarry's monochrome croon. Good things are on the horizon for MTS. Don't let us down, guys.

Darren Johns **7**

GUITAR
Sunkissed
(MORR MUSIC)

Eek! Shoegazing returns!

Perhaps inevitably, the efforts of all those lively young garage rockers have woken up a more fragrant and introverted breed of musician. It's a bit early to proclaim the second coming of shoegazing. Nevertheless, Morr Music's Slowdive tribute album and some covert production activity from Kevin Shields suggest something, um, filigree and opiated on the wind.

Hence 'Sunkissed', the work of a man – an Italian called, god help him, Digital Jockey – who's plainly listened to My Bloody Valentine every day for a decade. There are worse ways to spend a life, of course. Still, it's a shame Dig only spotted the cloudy guitars and whispering girls in MBV's work, missing the imperative to really creatively muck about with sound. Pretty, but vapid.

John Mulvey **5**

RAGING BULL!

RATM AND SOUNDGARDEN MARRIAGE SPAWNS CLICHED ROCK BOLLOCKS

AUDIOSLAVE
Audioslave
(EPIC/INTERSCOPE)

1ST REVIEW

Dischord, they've done. Noise and politics they know about. At one time or another, the members of Audioslave have variously counted angst, paranoia, resistance and protest as their subject matter, but now they're heading for something that they've not tried before – to make a heavenly and harmonious marriage.

Quite a challenge, obviously, when you learn that Audioslave are made up of three-quarters of the line-up of Rage Against The Machine: Tom Morello on guitar, Brad Wilk on drums, and Tim Commerford on bass. Possibly more so, when you learn they are additionally joined here by Chris Cornell, on cliché. Sadly, it seems that with 'Audioslave' these people who were involved in some very exciting rock records in the 1990s, now seem happy to be making some bad ones from the 1970s.

For this, and this next part of the sentence may prove puzzling for younger readers, is not too far from being a record by Dio, or Ritchie Blackmore's Rainbow. Across a series of big but pretty tired riffs, Chris Cornell sings songs like 'What You Are' or 'Shadow On The Sun' which will more than likely mention the sun or setting things on fire, and occasionally being 'locked away' with some 'problems'. If he were to tell you he was a wizard and he needed an amulet, it wouldn't be all that surprising.

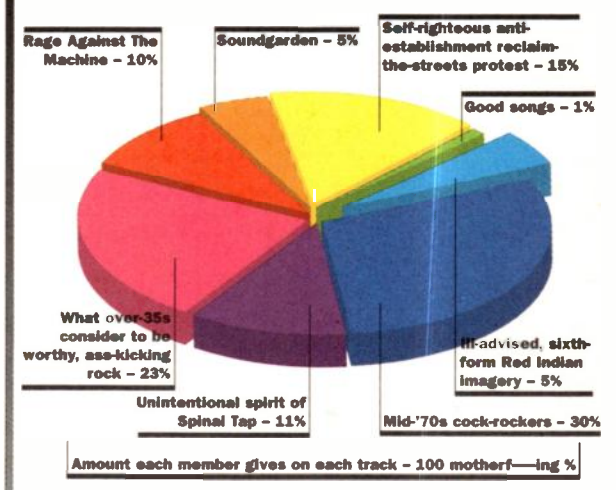
It's not too hard to figure out why. Though the best Rage Against The Machine's members managed was an uneasy peace with each other, Zack de la Rocha did at least give them something to write about.

Without this righteous fury, it's difficult to know exactly what this new group could do to the machine, except possibly bore it into submission with a load of ponderous rock songs. This is an album involving many 'big guns'. There's the players themselves, of course. There's Rick Rubin, producing. They've even wheeled out Pink Floyd sleeve designer Storm Thorgerson to turn out some pseudo-symbolic old bollocks for the front cover. And what does it all mean? What does this parade of heavyweights amount to? Refreshingly, the answer proves to be nothing very much at all.

John Robinson **4**

I'd rather Zack: Audioslave

THIS ALBUM IS MADE UP OF


Rage Against The Machine – 10%
Soundgarden – 5%
Self-righteous anti-establishment reclaim-the-streets protest – 15%
Good songs – 1%
What over-35s consider to be worthy, ass-kicking rock – 23%
Unintentional spirit of Spinal Tap – 11%
Ill-advised, sixth-form Red Indian imagery – 5%
Mid-'70s cock-rockers – 30%
Amount each member gives on each track – 100 motherf—ing %

THE ALUMINIUM GROUP
Happyness
(WISHING TREE)

Sprightly synthetic boffin-pop from Chicago

Five albums into their career, The Aluminium Group continue to dig for their sneaky back route to pop perfection. It's a quest which takes in the scientific sheen of post-rock and a fair amount of easy listening crooner Andy Williams' 'Greatest Hits'. As with any other record from Chicago, it also features members of Tortoise and The Sea And Cake – creepy rock boffins to a man but not without their playful side either.

There are odd whirrs and clicks here, but, positioned as it is somewhere between Badly Drawn Boy's debut and Jim O'Rourke's evil easy listening masterpiece 'Eureka', there are no shortage of straight-ahead songs. The Aluminium Group may be shiny and metallic, but there's a softness here just waiting to be loved.

Jim Wirth **7**

ARBOL
Arbol
(ROCKET GIRL)

1ST REVIEW

Indie boy discovers electronica, cautiously

While most melancholic electronica albums inspire the listener to imagine movie shorts to go along with the clicks and organ chords, Arbol makes music perfect for art installations. Look, there's a 20-foot crystal teardrop for 'Three Reasons (You Go)'; a darkened room with an endless loop of ice cracking for 'Bikes And Kaoss'; a spinning radar dish under concrete for 'Agios'.

In real terms, this means calm, beautiful instrumentals that sound like Richie Hawtin taking apart a Múm album to see how it works. When Arbol – essentially Piano Magic drummer Miguel Marin in his London bedroom – strikes gold, the songs cast anxiety in amber, especially on the few Low-style reveries. When he doesn't, it all feels aimless and unfinished. A work in progress.

Ian Watson **6**

MC PAUL BARMAN
Paullelujah!
(COUP D'ETAT)

"The Jew Dork Rimes," it says here

Pity Paul Barman. A New Jersey rapper who resembles Princess Superstar's sexually dysfunctional brother, Barman can't decide whether he wants to masturbate over his porn mags or his Noam Chomsky reader. It's a dilemma that makes his debut album a fitfully compelling mix of delusional fantasies and potty-mouthed student humour – or "bad sex and slapstick", as one of his analysts puts it.

His ability to rhyme *"cornucopia"* with *"warm fallopia"* at least makes his smut inventive. But the fact that he's so aware of his weaknesses – objectifying women, over-thinking most things, making a bad joke of everything else – doesn't make them any less whiny and obnoxious. In his dreams, he's Kool Keith. In reality, he's a Weird Al Yankovic.

John Mulvey **5**

DZIHAN&KAMIEN
Gran Riserva
(COUCH)

Elegant Austrian beatz. *Nillice*

In Vienna, they know how to look after their old folk. Veteran crooner Louie Austen, you'll remember, has been adopted by Cheap Records. dZihan and Kamien, meanwhile, turned to their dads' back catalogues – they were both jobbing jazz musicians in the '60s – for samples and inspiration when they began work on 'Gran Riserva'.

Recorded in Vienna, London, Turkey and Tuscany, with help from an Istanbul string ensemble, D&K's second album is a cool, cosmopolitan record. Think: Gotan Project, Gilles Peterson, Groove Armada (party vibes) and US house label, Naked (sophisticated production sheen). It's not earth-shattering, and D&K don't have the gravitas of that other sofa surfing Viennese duo, Kruder & Dorfmeister, but nonetheless 'Gran Riserva' is a fluid, colourful diversion.

Tony Naylor **7**

MEAT BEAT MANIFESTO
RUOK?
(QUATERMASS)

Electro legend gets to grips with new technology

Jack Dangers is one of those godfathers of electro, deeply influential but stuck in the debris of the early-'90s. As if the down-with-ver-kids album title doesn't bear this out enough, 'RUOK?' even includes The Orb's Alex Paterson as a guest star. Perhaps they should have wheeled in Colin from The Shamen to form a People Who Made Electronic Music In The Early-'90s But Seem To Have Been Rather Passed By supergroup.

Anyway, what we have here is a collection of pitter-pattering loops, blips and scratches with occasional vocal samples. None of the punchy, industrial near-insanity you'd want or expect from Dangers. And, most tragically of all for this purveyor of futuristic techno, none of this sounds less than seven years old.

Peter Robinson **4**

UMEK
Neuro
(TEHNIKA)

Slovenian techno DJ makes atmospheric debut

There has always been a techno faction who, in another life, would have been covered in panstick, bats and a shadow of gloom. It comes as no surprise that Uros Umek has also worked with Depeche Mode and Laibach – Slovenia's DJ superstar has taken the beats and grooves that some might use for *fun* and turned them into the soundtrack to a late-night skulk round a deserted cathedral.

That's not to say everything tolls with the murky chimes of 'Engram' or 'Diastola' – you call a track 'Neurotrotter', you're going to lighten the pace – but Umek has still created a work of apocalyptic mood and emotional conviction. It hardly pulses with new blood but it'll keep the night-time creatures well-fed just the same.

Victoria Segal **6**

GETTING AWAY WITH MURDER

MURDER INC'S STAR CHANCER MAKES HIS NEAR-FINAL GRAB FOR CREDIBILITY

JA RULE
The Last Temptation
(DEF JAM)

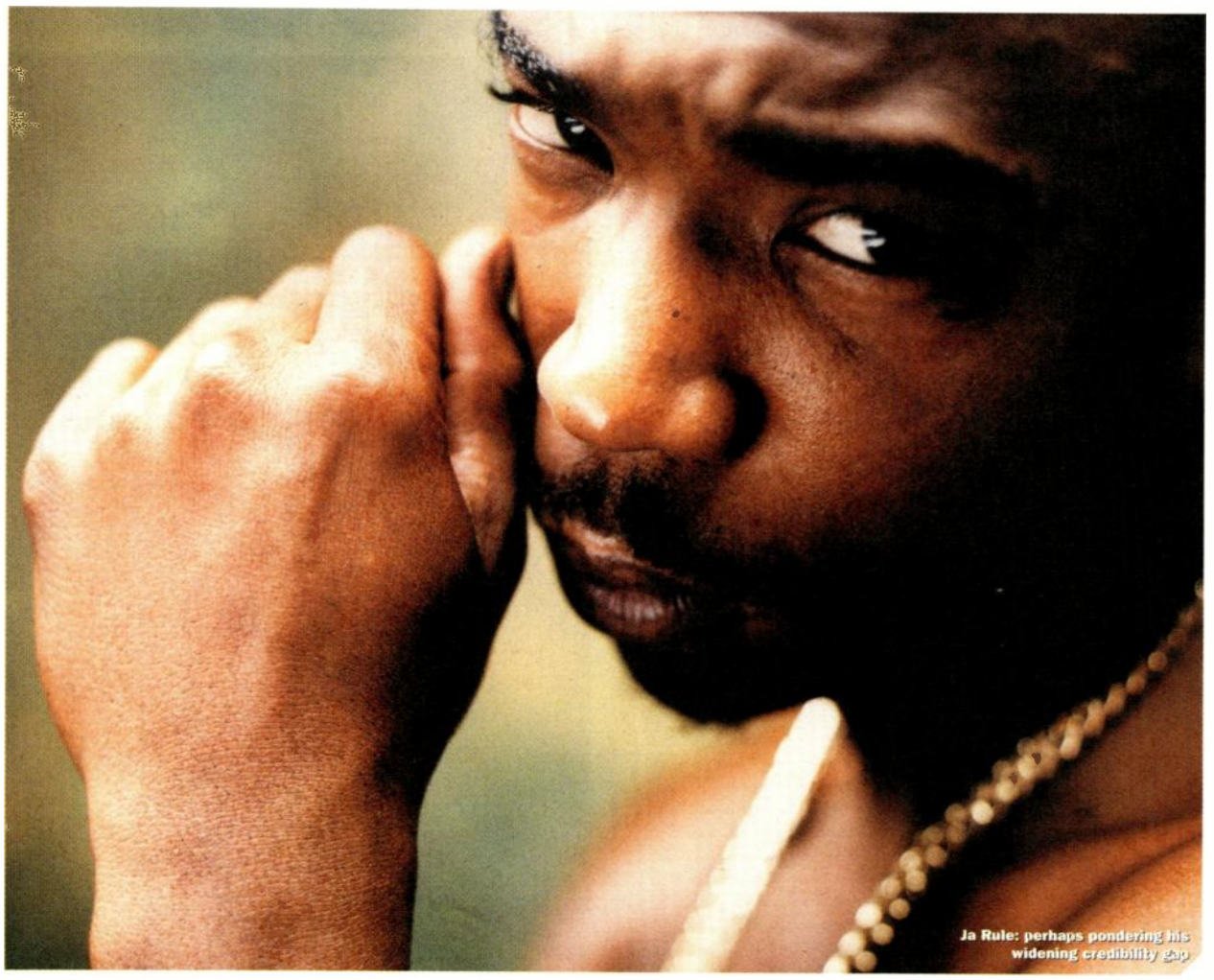
Ja Rule has stuck with a winning formula (gruff raps on life and love + Ashanti + Irv Gotti's patented Casio beats) and won hip-hop's crown in the process. Only somewhere down the line he's turned into a bit of a joke. You don't drawl over J.Lo remixes and then expect to claim a place next to Tupac. His (supposedly) penultimate album may be dubbed 'The Last Temptation', but it comes on like a last-ditch attempt to grab back some credibility.

Hence Ja's fourth album is a darker, moodier beast, full of self-aggrandising raps about how he's gonna get *"even before I die"*. Where before all the talk about murder and mayhem was just part of the Murder Inc-styled persona, here it's tinged with real frustration and menace: *"If I ever walk the green mile/You can blame my lifestyle"*, he growls on 'Murder Reigns'. Maybe he's starting to believe his own claims to be Tupac's natural heir: recent statements in the *New York Post* about how "if I was Justin Timberlake I wouldn't have to walk around with a gun, but when I'm around a group of black people, a defence comes on", suggests he's buying into a dangerous myth.

At least his grimmer outlook has inspired some equally raw music. 'Pop Niggas' sees The Neptunes fashion a deep, piano-driven groove which nods to old-skool house as much as their patented bass-thumping R&B, while the excellent arcade machine funk of 'Destiny' is the most out-there track Ja's been attached to. He still wants to hijack the charts – the Bobby Brown-assisted 'Thug Lovin'' and token Ashanti duet 'Mesmerize' are perfect pop-rap gems – and he's still going on about ecstasy (he's *"the president of the United Ghettos Of E-merica"* apparently), but really 'The Last Temptation' is aimed at the doubters, not the kids. And it's really not enough to convince them Ja Rule's anything more than a damn lucky chancer.

Christian Ward

6


Ja Rule: perhaps pondering his widening credibility gap

BIG BROVAZ
Nu Flow
(COLUMBIA)

Mutant UK hip-hop with a fresh pop twist

As Destiny's Child take a break and OutKast flirt with the dumper, Big Brovaz spot their chance and muscle in. Their theatrical take on hip-hop is no doubt supposed to sound like the final word in UK urban. In fact, it sounds like hip-hop from another planet, a deliciously melodramatic slew of thunderous beats and hefty production flicks crossing garage, R&B, gospel and hip-hop.

They'll need no assistance in their quest for global success. There are three Ja Rules and three Ashantis already among their ranks with an in-house production team bursting with ideas. The one real shame is that their blingin' version of 'My Favourite Things' (yes! From *The Sound Of Music*!) is nowhere to be found here. Maybe next time.

Peter Robinson

8

VARIOUS ARTISTS
Decks And The City: Vol One
(TAKEOUT RECORDS)

1ST REVIEW

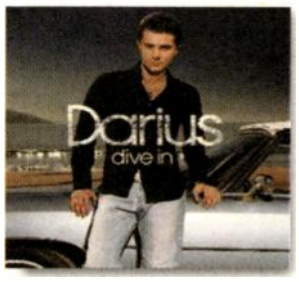
NYC bar kicks off its DJ mix series in style

Irish ex-pats Marcus Lambkin and Dominique Keegan are not your average house DJs. As well as running Saturdays at New York's Centro-Fly club, they own Plant, the bar where their friends The DFA designed the soundsystem, and The Rapture run Monday nights. They are, in short, "floor fillers who treasure cutting-edge ideas".

The 'Decks...' series, equally, hopes to revitalise the mix-CD by featuring new DJs who have full control over the tracklisting. Derrick Carter's freak-house anthem 'Where U At?' is M&D's opening statement of off-beam intent, apropos much bumpy energy from the likes of DJ Sneak, and electro don John Selway. Warm, immediate and mischievous, this is superior Saturday night tackle.

Tony Naylor

8



DARIUS
Dive In
(MERCURY)

Mind-blowing pop landmark. Not

"Review this!" barks albums editor monstrodomo Martin, thrusting 'Dive In' at your humble scribe. Darius stares hypnotically back from the cover. "I will have a triple-platinum album by the time I'm 35," remains the modest message. Oh it's bad. Next to 'Colourblind', Del Amitri's career is an exercise in avant-garde electronica to shame the Aphex Twin. 'Rushes' – written when Darius was 16 – would even make fellow Caledonian crooner Marti Pellow blush. And all from a man who dismisses Gareth Gates as 'manufactured' and who is so desperate to prove his credentials he doesn't leave the house minus his acoustic guitar.

Just think: if Rik Waller hadn't had a sore throat during *Pop Idol*, none of this would ever have happened.

Paul Moody

0

HOMESCIENCE
Songs For Sick Days
(TRACK & FIELD)

1ST REVIEW

Scots popstrels' mini opus

Whatever happened to our indie? Its balls dropped and it joined BRMC, of course. But for those who prefer music quirky, lo-fi and peppered with toy instruments, Homescience are here. Recorded on a budget of £4.62 (possibly), 'Songs For Sick Days' encompasses shoestring Brian Wilson genius on 'Don't Shirk', a severely depleted Polyphonic Spree ('Helium Balloons') and total rubbish ('Complete Train Kit') via West Coast harmonies and acoustic guitars.

Homescience's real ace is that they're hard to hate – even over 22 songs where each piece of summery melodica sounds exactly the same as the last. For the 90 seconds each song is in your head, it seems like the best idea in the world.

Barry Nicolson

6

THE VENUE
Mmhm!
(BELLA UNION)

1ST REVIEW

Swedish mods' comedy garage

The Venue take their cue from the gutter R&B that inspired Thee Headcoats. They've tacked on the comedy MC5-isms of compatriots The Hives and somehow managed not to take a tedious plod through the golden hour of 1966 (lest we forget, the difference between The White Stripes and their myriad imitators shows that it's very easy to be shameless garage freaks and come up stinking of damp cardboard instead of roses).

Having spent those endless Arctic nights listening to The Who non-stop, catalogue-model hunks Jonas Thorell and chums have created an elaborate bluff of an album – it screams cheapo Beatles but has a hipster sway all of its own. As they sing themselves mangling English idiom with gay abandon, *"It's a deadly buzz"*. They may just be right.

Jim Wirth

7

WIGWAM
One Star Awake
(PEACE CORPS)

Rural pursuits from Hay-on-Wye

No doubt about it, this is the least rock'n'roll album this year. Instead, this comprises five traditional songs, one of which was on *The Wicker Man* soundtrack and has lyrics by poet Robbie Burns. This, then, is folk. But don't worry. Yes, there are acoustics and flutes and it occasionally feels like being wrapped in a coarse woollen smock, but Wigwam have actually updated these bucolic throwbacks.

So 'Corn Riggs' and Irish standard 'She Moved Through The Fair' are run through with phased psychedelia, pilgrim hymn 'Dear Shepherd' is turned into Stone Roses fuzzy pop, and almost everything has electronic scree lurking around Massive Attack beats. Thanks to Beck and Mercury Rev, folk's moved on from knitwear-clad men with kippers in their ears. Wigwam help that reappraisal no end.

Jim Alexander

6

HELLA GOOD

INFECTIOUS, NO-NONSENSE US ROCK

Troll with it: The Hellacopters

THE HELLACOPTERS
By The Grace Of God
(POLAR)

As the new rock revolution continues to avalanche, that quantity/quality ratio is inevitably going to increase. How long before Detroit produces a pale also-ran? When can we expect the garage-rock Menswear or Powder?

The Hellacopters could never be described as bandwagon jumpers. This is their fifth album. They have been hawking their overblown, cartoonish take on punch-the-air American garage rock for a decade or more, inspiring the likes of The Datsuns along the way.

So you'd think it would have worked for them by now. All the important elements are in place – dumbo riffs, spur-of-the-moment lyrics and, most importantly, hair. They have a lot of hair. In fact, they look like five malnourished Guns N'Roses roadies, or a bunch of strung-out trolls.

They've also studied their specialist subject – stadium rock, 1974-84 – very, very closely. They love Queen almost as much as they love Van Halen and Mötley Crüe. And, as befits a band who have a song called 'Paul Stanley' in honour of the Kiss singer, they really mean it. When fellow Scandinavians Gluecifer work a similar schtick, they keep an eyebrow arched at all times. The Hellacopters probably couldn't even spell irony.

Look at that cover. Just *look*. It has a shaft of lightning bursting out of a cloud. You're not going to get that with Radiohead. Then there's the lyrics. Take the Roy Walker-style 'It's Good But It Just Ain't Right', which contains one of the best lines of the year: *"Ended up on a donkey when my mama sat on a horse"*. Does it get any better? Well yes, of course it does. But that's not the point.

The Hellacopters will not change your life or even your day. But for the 40 minutes they're on your stereo they are guaranteed to make you feel a gloriously unfettered love of rock'n'roll. And right now that's enough.

7

Paul McNamee

ASESINO
Corridos De Muerte (KOOL ARROW)

1ST REVIEW

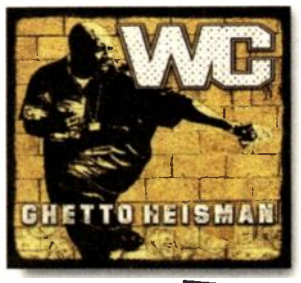
Mexican murder metal, anyone?

Asesino are apparently a splinter group of Mexico's sinister, hard-rockin', drug-crazed Brujeria cartel. These bandits sport masks to conceal their identities as leading members of high-profile metal bands. Thankfully, their demonic tendencies bleed uncontrollably through the dirtiest nail-scraping speed-metal you can imagine.

In reality, Asesino is a front for Fear Factory's Dino Cazares, Static-X bassist Tony Campos and Brujeria member Juan Brujo. Their songs about war prisoners ('Carcinero', 'Despedazando Muertos') and wrestlers turning to lives of rape and murder add a very real political edge to the impossibly macho proceedings. It's sung entirely in Spanish, but you get the gist of what Asesino are on about instantly. One for the psycho in your life.

6

Andrew Future



WC
Ghetto Heisman (DEF JAM)

1ST REVIEW

Breakthrough LP from Ice Cube associate

As one-third of Westside Connection, the hip-hop supergroup formed by Ice Cube in the mid-'90s, LA rapper WC proposed the notion that 'Gangstas Make The World Go Round'. Given that Machiavellian businessmen like Irv Gotti and Jay-Z now rule hip-hop, the idea of prizing ghetto brawn over a crisp dollar sounds positively dinosaur. But 'Ghetto Heisman', the veteran rapper's debut solo release for Def Jam, refuses to shake off its characteristic Crip walk.

Still, for all WC's belligerent talk of *"fake hard niggas"*, this is a pop record: the beats are crisp Cali-funk done Dre-style, the special guests (Snoop, Scarface, Ice Cube) are well-deployed, and the gold-plated anthems are present and correct in the shape of 'The Streets'. Gangsta gone slick.

8

Louis Pattison

RACEBANNON
Satan's Kickin' Yr Dick In
(SECRETLY CANADIAN)

Sexually confused metal monstrosity from Indiana

Given the title, and the sleeve – distressed drag queen in bad make-up – 'Satan's Kickin' Yr Dick In' could easily pass as the new Moldy Peaches album. Rarely have appearances been so deceptive. Indiana's Racebannon are Very Noisy Fuckers Indeed (US amphetamine hardcore division). Imagine Napalm Death's intense thrashing, Shellac's clenched-fist brutality and the Butthole Surfers' sluggish aural anguish, all topped off with the sound of a man having a severe mental breakdown and/or trapping his cock in his zip. That's Mike Anderson. The 'singer'.

Amid this elemental fury, driven by a rubbery rhythm section, slivers of melody dance tantalise in the middle distance, but this is less music than a physical experience. By turns, oddly thrilling and insanely unlistenable.

5

Tony Naylor

BLAZIN' SQUAD
In The Beginning
(EASTWEST)

Chart-topping garage nippers' sensible debut

Rather more East 17 than So Solid Crew, Blazin' Squad fall into the tradition of London pop acts who aspire to sound ruff enuff, but actually sound very smoove indeed. No surprise there. The story so far for the GCSE-aged posse (they all did rather well, actually) takes in all aspects of life in teenage north London – text messaging, chasing girls, going on holiday with your parents – and does so with syrupy pop and intermittent garage-lite.

It's a nice album, albeit one that it might be more appropriate to hear as a ringtone. A pre-pub version of The Streets, Blazin' Squad can't help but sound a bit silly with their PG treatments of adult themes. Like their target audience, however, they know maturity of a kind is nearly within reach.

6

John Robinson

TALIB KWELI
Quality
(RAWKUS/MCA)

NYC hip-hop sage delivers long-awaited solo disc

Already known as one-half of Black Star (with Mos Def) and Reflection Eternal (with producer DJ Hi-Tek), Talib Kweli now goes solo. Stereotyped as a conscientious MC who appeals to the collegiate crowd, the truth is way more complex. The selfsame Brooklyn native who values knowledge over violence has teamed up with Cocoa Brovaz (formerly Smiff'n'Wessun) for the incendiary 'Gun Music'. And it ain't no contradiction, just an excitable ode to self-defence. Mainly, though, Kweli dwells on political truths ('The Proud'), relationships ('Talk To You'), fatherhood ('Joy'), and straight-up deep rhymes ('Rush', 'Good To You'). And, with beats that take in swampy soul, hardcore hip-hop, R&B, rock and hot jazz, it's even more difficult to fault his unique ghetto perspective.

7

Dele Fadele

VARIOUS
Smalltown Supersampler
(SMALLTOWN SUPERSOUND)

Curiosities abound on Norwegian label compilation

Evidently Scandinavia isn't populated solely by shouty men in matching ties. Smalltown Supersound is the home of various expectation-stuffers and electronic mavericks. And when the simplest track – by Jaga Jazzist – mixes freeform noodling with the Aphex Twin sweating out evil new ideas in a sauna, this clearly isn't about doing the easy thing. There's Mogwai-style post-rock from Monopot and oddball electronica where glitches, loops and strange alien clicks battle. At least one track sounds like it was composed on a mobile phone.

Featuring plenty of Powerbook-wielding freaks, this is abstract and frequently far too avant-garde. Not always conventional, then, but these northern sounds *are* always challenging.

6

Jim Alexander

THE NME CRITICS SINGLES

Imran Ahmed, Sarah Dempster, Pat Long, Paul McNamee, Krissi Murison, Tony Naylor, Louis Pattison, Alan Woodhouse

ALL SINGLES REVIEWED ARE RELEASED MONDAY DECEMBER 2, 2002

MS DYNAMITE
Put Him Out (POLYDOR)

Guitars are back! And not only in the employ of hairy Kiwis with beer-soaked trousers, either. Just listen to the new single from Niomi McLean-Daley, or Ms Dy-na-mite-hee-eee as she's known round these parts. Along with violins that sound like they belong in the background of the Italian restaurant from *The League Of Gentlemen*, the chorus of 'Put Him Out' – an 'I Will Survive' for the *Grand Theft Auto* generation, basically – is smothered in six-strings. They're of the ugly '80s Hispanic metal variety, admittedly, but they're still guitars and this time the Mercury Music Prize panel had to listen to them. Hurrah. Think of it as another victory for the avalanching new rock revolution. ***(PL)***

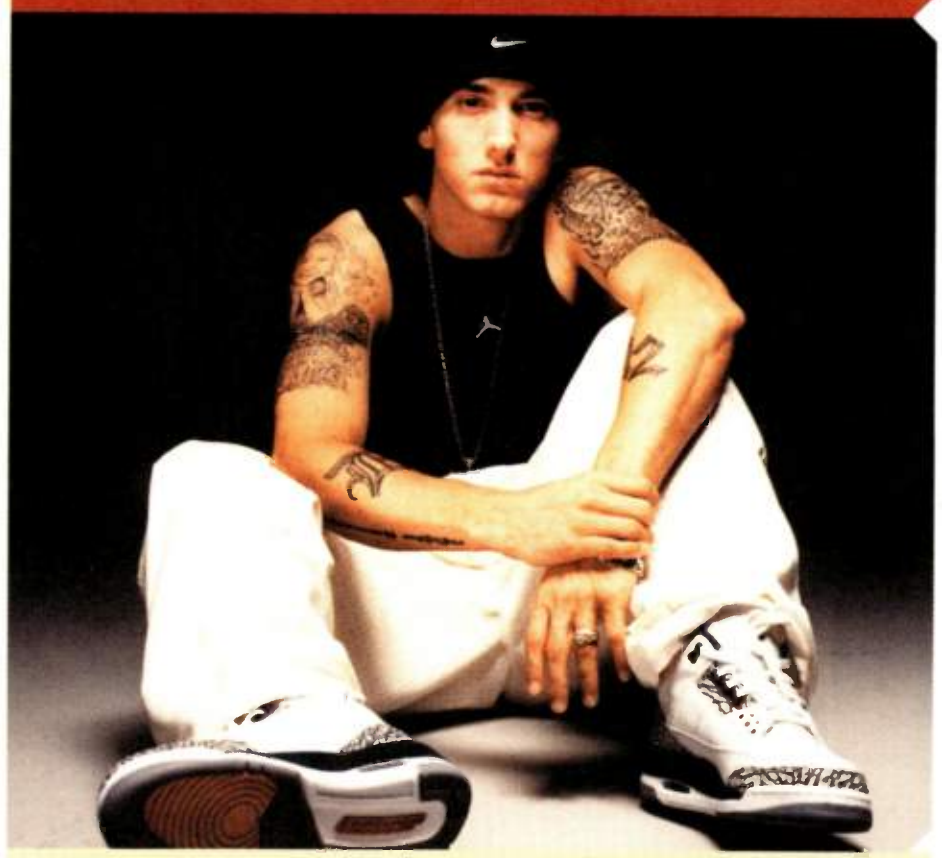
ROBBIE WILLIAMS
Feel (EMI)

Pity poor old Guy Chambers. 'Feel' is his attempt to give his now ex-songwriting partner Robbie an after-hours pop anthem in the vein of Kylie's '94 hit 'Confide In Me'. It starts off well enough – a backbone of baggy piano pinched from early-'90s New Order, barely audible breathy porno-French vocals. Then Robbie blunders in barking about his deep need to *"feeeeeeeeel reeeeeeeeel love"*, preferably *"ever after"*. The fact that he barely scrapes the note he's after doesn't help much either. Essentially, 'Feel' is a good pop song that's wasted on Williams. Note to Guy Chambers: Will Young, Gareth Gates and Gary Barlow would bareknuckle fight to the death for a tune like this. ***(IA)***

BLUR
Don't Bomb When You Are The Bomb
(WHITE LABEL)

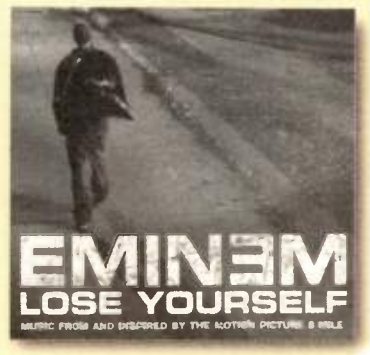
Blur once did knowing art-yob-pop better than anyone. But recent attempts to locate the cutting edge have been desperately unconvincing: does, say, Alex James *really* spend all day at home listening to Faust and Njarka fiddle music? Does he balls. Anyway, 'Don't Bomb...', released on limited edition seven-inch only, doesn't have many guitars on, which is ironic as it's the kind of record the recently departed Coxo was busting to make when the rest were gooning about in Chelsea FC tracky tops: marble-free weird-hop with *Roobarb And Custard* synth squelching and pneumatic drills on a krautrock undercarriage. It's a new direction. Just not a very loveable one. ***(PL)***

SINGLE OF THE WEEK



EMINEM
Lose Yourself (SHADY RECORDS)

As *8 Mile* is a *Rocky* for the 21st century, it's fitting that the film's title track should rattle along with the vim of a hip-hop 'Eye Of The Tiger'. Forsaking the free-form comedy of 'Without Me' or the introspection of 'Cleaning Out My Closet', Eminem instead resorts to a series of gut-punches, detailing a life where *"success is the only motherf—ing option"*. Ironically, this is Eminem out of character, the worried father who works relentlessly to succeed but then *"goes home and barely knows his own daughter"*. 'Lose Yourself' is the sound of a man racing so far ahead of his peers – both inside and out of hip-hop – that the competition must be embarrassed. Genius. ***(PMcN)***



MR SCRUFF
Sweetsmoke (NINJA TUNE)

Despite shifting a whole truckload of copies of his latest album 'Trouser Jazz', Stockport comedy beatster Mr Scruff has so far managed to elude any serious mainstream critical success. In part, we suspect, this is down to his habit of festooning his record sleeves with pictures of cartoon testicles tucking into pies and playing french horns. Musically, however, Scruff is a rare breed of pop alchemist – the sort that throws big gobbets of wobbly lounge-jazz, disco and African funk into his bubbling cauldron, but is modest enough to present the results with an idiot grin rather than, say, the smug smirk of a dedicated ethnic tourist. A stoopid, but endearingly stoopid record. ***(LP)***

AQUALUNG
Good Times Gonna Come (B-UNIQUE)

They may share their name with the title of a Jethro Tull album, but Aqualung have thus far avoided the pratfalls of prog rock, shunning the genre's tights and flagons of mead for the comfortable trousers and liver salts of hushed, pop-kissed introspection. Still, when prog beckons, these sombre Londoners heed its call. For here, direct from the Slightly Pompous Ballad department of their debut album, comes a woozy piano waltz of stately proportions. Latent theatricality abounds, as does death-march drumming and the scowling spectre of 'OK Computer'. *"It's alright"*, gulps singer Matt Hales, modestly. To which we can only reply, have some self-respect, sir! It's quite good and you know it! ***(SD)***

TLC
Girl Talk (ARISTA)

According to scientists, approximately 97 per cent of successful pop stars right now are dead. But, bucking the trend, TLC's decision to carry on after the tragic passing of Lisa 'Left Eye' Lopes is – on this evidence – a very bad idea. True, it could be said that they invented modern R&B, but 'Girl Talk' sounds woefully tired and derivative. Coming on like a dowdy elder sister of J.Lo's 'My Love Don't Cost A Thing', it limps with the self-conscious gait of a band outclassed by the new femme brigade. That an unsettling rap-from-the-grave from Lopes is the record's one redeeming feature is a major clue to TLC's future prospects. It's over. ***(LP)***

THE RAVEONETTES
Attack Of The Ghost Riders
(COLUMBIA)

HOT NEW BAND

Yet more black-clad Scando garage action, this time from Aarhus, which is a town in Denmark famous for never, ever producing any good bands. Until now. Because The Raveonettes make the kind of music that'd have David Lynch coming out in hives. A little bit surf, a little bit Velvets, it's swamped in keyboards that sound like breaking glass and lyrics that are probably about strippers and heroin. The fact that the whole affair has a faintly comic strip, parodic feel to it matters little. In fact, *NME* can unhesitatingly claim that The Raveonettes are the best JAMC-indebted Danish goth-garage band around. Or ever, in fact. ***(PL)***

YOUNG HEART ATTACK
Tommy Shots (REX RECORDS)

A seven-inch we've plucked at random from the shiny black vinyl mountain of garage-rock records currently splitting the floor timbers at *NME* HQ. Good call, though: Texas' Young Heart Attack kick like a bellyful of buckshot, all amphetamine girl-group harmonies and frenzied Stooges-style amplifier roar. There are, broadly, two pincers to the garage rock new-wave: the clattery 2002-is-Year-Zero types – mostly shit, we note – and then there's bands that write songs like 'Tommy Shots'. That is, bands who sound like they've been locked in a sweltering cellar filled with fuzz pedals and hair-crimpers, honing their sleazy art ever since AC/DC's Bon Scott choked up his spleen. A sweaty marvel. ***(LP)***

DEVICS
Red Morning
(BELLA UNION)

1ST REVIEW

LA swoonsters Devics' first UK single is a brooding, sinister four-minute ballad that could score a David Lynch murder scene. But hey, if Portishead got in the charts with this sort of stuff, then why not these chancers? On 'Red Morning', singer Sara Lov successfully combines the grandeur of Tom Waits with Mazzy Star's sweetness. Be warned: if you've just split up with someone this will be like running into a combine harvester. Excellent. ***(JM)***

S CLUB JUNIORS
Puppy Love (POLYDOR)

A band based on S Club 7. A song reviving Lolly's forgotten cover of Donny Osmond's famous cover of Paul Anka's 'Puppy Love'. A B-side replicating 'Sleigh Ride', the Spice Girls' first ever Christmas B-side. And a video not a million miles away from Wham!'s 'Last Christmas'. Readers, this is not busting down the doors of originality – but it's not *all* good news, because after the towering aceness of last single 'New Direction', even the 283rd best Number One of all time sounds like a bit of a dog. Sorry, Calvin. ***(PR)***

CHUMBAWAMBA
Jacob's Ladder (Not In My Name) (MUTT RECORDS)

Oh goody, just what we needed. Chumbawamba are here to tell us that Bush and Blair's special relationship is a bad thing and that the US is willing to trade lives in exchange for oil and power. As well giving us that humdinger to chew on, they spout their bleedingly obvious rhetoric over a hybrid of folk and breakbeat (yes, it's as bad as it sounds) that will have that al-Qaida lot running for the caves again. The only good reason for this single ever existing. ***(AW)***

DRAW
She Wants Me EP (EMPIRE RECORDS)

1ST REVIEW

We're not surprised she wants you, Draw. Your shapely melodies and brassy guitars are covetable commodities indeed. Draw are from Markinch, a Fife village so rock'n'roll its corner shop sells turquoise animal-print key fobs (true). Accordingly, the foursome's trainers tap to the beat of a different drum, namely that of Muse when their, um, muse was a thing of gothic magnificence rather than a bunch of arse. We thus forecast great things. Or at least a support slot on the next JJ72 tour. ***(SD)***

SOLOMON BURKE
None Of Us Are Free (FAT POSSUM)

For 30 years veteran soul shouter Solomon Burke wandered the musical wilderness, his King Of Rock And Soul crown battered and tarnished. Then he was presented a number of songs written by Bob Dylan, Tom Waits and others, released 'Don't Give Up On Me' and made a spectacular Johnny Cash-like comeback. This single sees him come up with a mesmerising spiritual, a piece of swamp gospel driven along by Hammond vamps and Burke's mighty, timeless vocal. Buy this and play it 'til you wear it out. ***(PMcN)***

PHASER
Life & Illusion/Sway (EMPEROR NORTON)

1ST REVIEW

Never trust a band when they tell you they've got an AA-side – one's always better than the other. But the chasm isn't often this huge: 'Life & Illusion' presumably sets out to sound like the Roses but kicks off, continues and grinds to a halt with more than a vague whiff of the lesser-spotted Seahorse. But 'Sway'? Well, that's a bit special, a sweeping brooder that climaxes with the massive choral overload of a Spiritualized Christmas party. Phaser really are set to stun. ***(PR)***

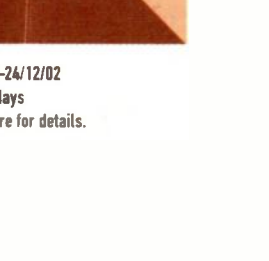
LITTLE NIKITA
Jester (ROCKET SCIENCE)

Guitars so stupid they should be wearing leggings on *Trisha*. Drums so loud they could shatter the cochlea of a passing bison. Such is the sordid milieu of Peterborough's Little Nikita, a scrum of rock pigs whose snouts are buried so deep in the scuzz-pop trough, it's a wonder they found the energy to come up with such a breathless blast of filth. *"I'm a jester!"* they shriek as an abattoir explodes messily behind them. They're not, of course. They are saucy imps and we toast their ill-health. ***(SD)***

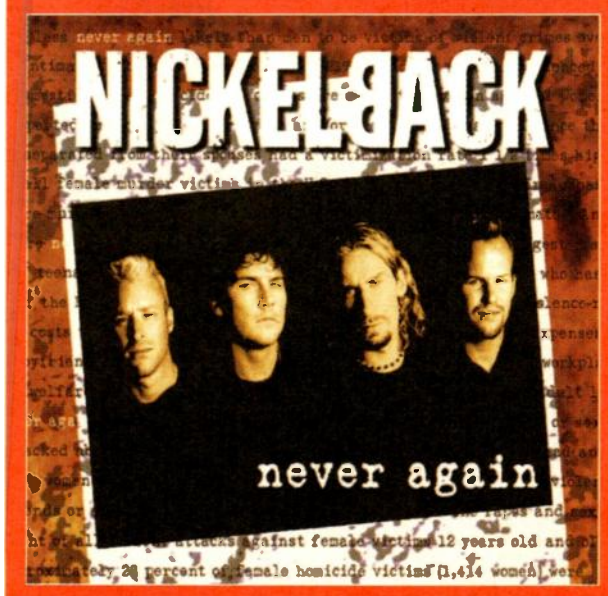
THE HELEN LUNDY TRIO
I Love You 2 (FLESH)

1ST REVIEW

The second release in Flesh Records' 'I Love You' series – modern covers of pre-rock'n'roll 20th century love songs – and here we find San Francisco's The Helen Lundy Trio coming over a bit queer. God knows what Nat King Cole would make of their versions of 'The More I See You' and 'Smile'. Think Bis on Mogadon, prodding at a Wurlitzer, or Broadcast protesting against a pagan festival on a small Scottish island by playing reedy, electro-pop slowly. Eerie, discomfiting but vulnerable too. ***(TN)***



VIRGIN LOVES



Nickelback
Never Again

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Ladytron
Seventeen

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GHOST CAULDRON
Bozack EP (!K7)

1ST REVIEW

The second single from Berlin's DJ Kaos (ex-Terranova) and his skater mate CE.EL, and they want to take us to a gay nightclub circa 1987, the beats thick, the walls glistening with sweat, the air heavy with sex *(Crikey! – Steamy Glasses Ed)*. 'The Things You Do' is an early Chicago house tune from a European perspective; techno bleeps and jazzy tinges quirking it up. 'Vortex', meanwhile, is a seductive slice of electro/Italo-disco. It hints, as the best of these things do, at New Order. Driving darkness. ***(TN)***

SMOTHER
Square Wheels (YOGABOY)

1ST REVIEW

On paper, Smother have it all. They're young (average age: 19), have enlisted a good producer in Dave Eringa (producer for Idlewild and Ash) and they're managed by the man who made Happy Mondays into stars. But while their debut single 'Square Wheels' is spirited, it ponces around like a half-arsed Muse for too long to be anything close to a contender. *"Why don't the square wheels make me go faster?"* they ask. Like 'Square Wheels', Smother are going nowhere. ***(IA)***

VERB T & HARRY LOVE/CHESTER P
Showbitchness/The Wickerman Theory (LOWLIFE)

Just when it sounded like Brit-hop was pulling its finger out, here's more rank averageness dragging the genre back through the generic mud. Young British rappers have no right to sound as jaded as MC Harry Love on 'Showbitchness', a cut of charmless misogyny that hangs on the hookline *"There's no bitches like bitches in showbusiness"*. Meanwhile, the flip is the sort of identikit ghetto tribulation we thought UK garage had killed off for good. Bad dawg. ***(LP)***

THE STAR SPANGLES
Which Of The Two Of Us Is Gonna Burn This House Down? (PARLOPHONE)

"You turn the oven on, I'll light a match..." Bang! The world of pseudo-hip rock'n'roll burns on a pyre of its own inadequacy as NYC's sharp-suited Star Spangles show us how it's really done. Owing more to the intelligent pop hooks of The Undertones and The Only Ones, they teenage kick their way across 'Which Of The Two Of Us...' as traffic stops and The Parkinsons weep. It's got it all: reckless vocals, crashing hi-hats and the coolest record sleeve of the year. ***(KM)***

HUSBAND
The Cramp (GENTLE ELECTRIC)

1ST REVIEW

Weirdo alert: Husband is a bloke from Nottingham who seems to have found a Casio organ, a comb and some paper, and made some music. Thing is, there might just be an errant pop prodigy hiding somewhere in this shambles of shrills and croaky vocals – 'The Cramp' is reminiscent of the early home recordings of Baby Bird's Stephen Jones, with bug-eyed lyrics like *"Thank god I found my knees/ Hidden somewhere in my jeans"*. A maverick in the making, but never let him operate on you. ***(LP)***

HERBERT
Addiction (!K7)

Perry Farrell? *The* Perry Farrell? Of Jane's Addiction? Well, yeah. Here he is, quietly crooning filthy lines alongside Dani Siciliano on 'Addiction'. Weird. But, then, that's what Matthew Herbert – the undisputed champ of snapping, crackling deep house – is good at. Somewhere between a lush, piano-led jazzy sweep and a babbling brook, 'Addiction' makes its stately passage atop a twinkling rhythm that sounds like a thousand crickets stumbling about on a doorstep full of empty milk bottles. And knowing Herbert, it probably is. ***(TN)***

TEGAN AND SARA
Monday, Monday, Monday (SANCTUARY)

1ST REVIEW

NME initially confused Canadian twins Tegan and Sara, for *What Not To Wear*'s fashion fascists Trinny and Susannah. So imagine our disappointment when 'Monday...' didn't turn out to be a novelty single to swat away all-comers for the Christmas Number One slot. Like their countrywomen Alanis Morissette and Nelly Furtado, Tegan and Sara are pretty, weirdly named girls who make music for girls about being girls. Unlike them, they have no tunes. Rubbish. ***(IA)***

VARIOUS
Jukebox 45 Singles (TWISTED NERVE)

Twisted Nerve now has a seven-inch singles club, news that will have trainspotters nationwide spurting hot jets of joy jizz over their still-sealed UNKLE action figures. The more well-adjusted among you should also take note, however, as this being TN, there's more to the club than just handmade sleeves. Like quality tunes. October and November's installments are rendered essential, respectively, by Danny Webbox's buzz-synth skullduggery and Stazi's very funny Pulp-tronic Alfie reworking, 'Benders (For 72 Miles)'. ***(TN)***

SINGLES OF THE WEEK

My Morning Jacket
Sweatbees EP
Out Now

Millionaire
Champagne
Out Now

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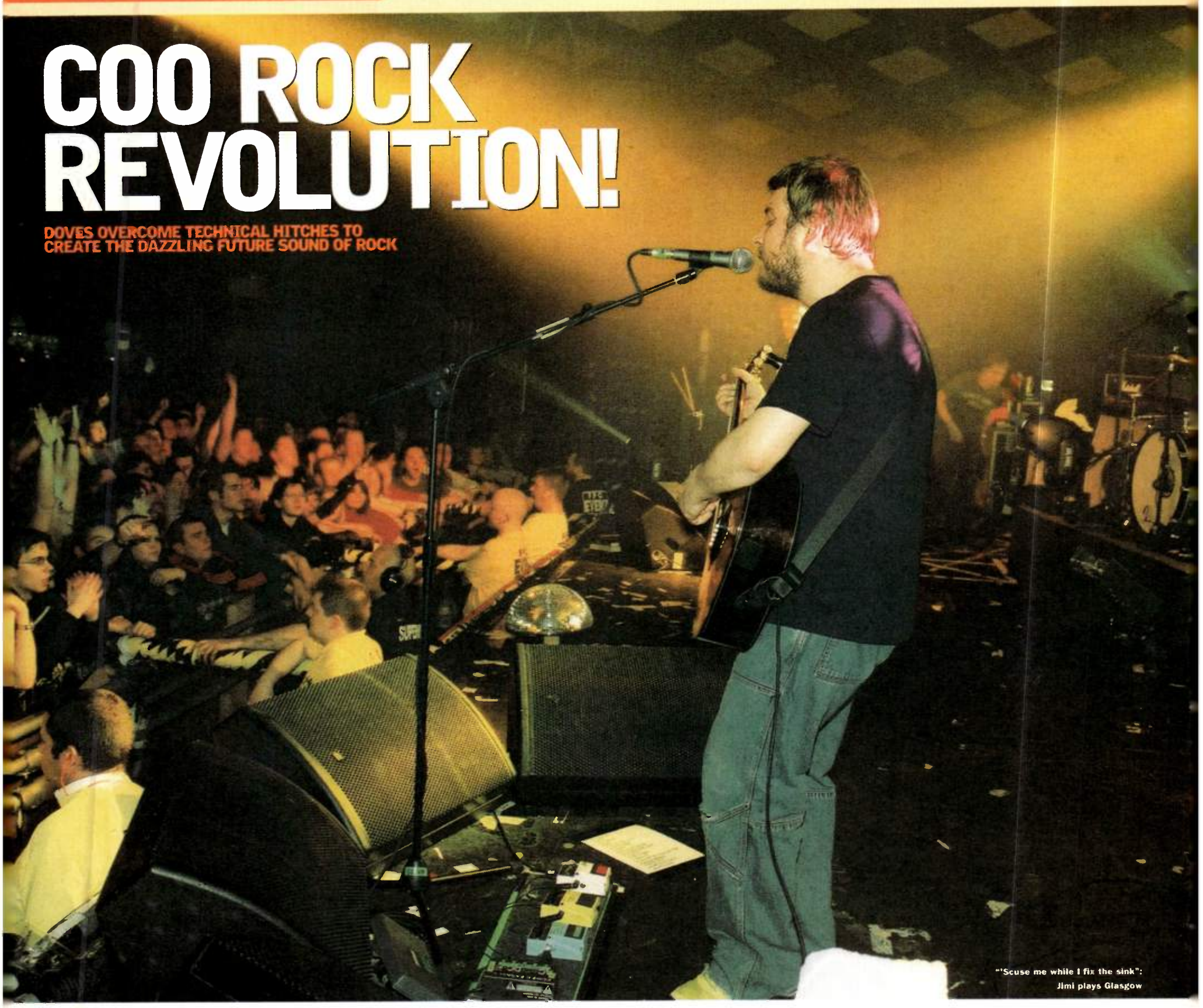


"'Scuse me while I fix the sink": Jimi plays Glasgow

PHOTOGRAPHY: ANDY WILLSHER

DOVES
Glasgow Barrowland

Life, death, love, loss and songs about losing one's marbles: how Doves can navigate such ambitious waters while consistently avoiding the rocks of self-indulgence is one of music's most enduring wonders. Where others bend over backwards in an attempt to convince us that their pain is genuine, there's the sense that this bluff Mancunian trio really have lived through it all; that they've lost love, found solace in perseverance, and have the beards and broken hearts to prove it. Sung by an Ashcroft or a Gallagher, the fathoms-deep longing of 'There Goes The Fear' ("*You turn around and life's passed you by*") or current single 'Caught By The River' would all but asphyxiate on maudlin mush. Yet, when crooned by Doves' Jimi Goodwin – a man who, with his grubby T-shirt and builder's waddle, looks better equipped to fit a sink than front a rock band – it all melts into a deliciously un-sanitised pool of emotion. Clearly, Doves haven't a contrived bone in their bodies. They couldn't 'do' arrogant or ersatz if they tried. Honesty and an effortless lack of self-consciousness are their calling cards; qualities that inevitably see them bypass the smug pitfalls of dadrock in favour of the unaffected wisdom of, well, elder-brother rock.

Tonight, even the frequent technical hitches ("Whoopth!" lisps Goodwin sweetly, after botching, twice, the intro to 'Catch The Sun') fail to intrude upon the sense of occasion. Indeed, these glitches – such as the moment a flustered technician scurries onstage during 'Firesuite' to apologise for the misbehaving equipment – appear less like intrusions and more like inevitable by-products of their redoubtable attempt to strive for ever grander vistas. Doves are, after all, a band to whom hiccups, headaches and the vagaries of guitars that sound like galaxies imploding are all part of the process.

From 'Pounding''s relentless neo-baggy grind to the aching, extended breakdown of 'The Cedar Room', their music escapes the constraints of their lyrical preoccupations (pain, hope, regret, redemption) and heads for a realm in which cosmos-sized tunes are imbued with an irresistible everyman accessibility. To demonstrate their ability to make sonic mountains out of molehills, they play the theme to *Steptoe And Son* and turn its rickety ridiculousness into a sniff-inducing lament worthy of 'The Last Broadcast'. They are, we are relieved to note, not Elbow.

As thousands of tiny stars appear on screens behind them, Doves finish with 'Space Face,' a relic from their days as early-'90s house-champs Sub Sub. A swirling, *nouveau*-baggy instrumental in psychedelic footwear, its astral, bliss-kissed confidence provides both the perfect farewell toast to their past and a cheeky wink at a future that promises anything but the expected.

Life, death, love, loss and songs about losing one's marbles: whichever way you look at it, Doves are untouchable.

Sarah Dempster

THE RAPTURE
London SW1 ICA

HOT NEW BAND

This far away from the glamorous gutters of Brooklyn, it's quite hard to tell how serious The Rapture are. Art-rock hearsay suggests a brittle reconfiguration of funk and post-punk, though The Cure have also been mentioned, cautiously. None of it, however, is useful preparation for these four men with turbulent clouds of hair and devastating modernist cheekbones.

Because here's the bassist in a Mickey Mouse T-shirt, leading The Rapture through 'Louie Louie', last resort of rock'n'roll underachievers for some 40 years. 'Louie Louie' as rewritten by Public Image Limited, admittedly. But still, you get the point.

In the circumstances, the easy option would be to pigeonhole The Rapture as bone-dry ironists, working hard to subvert concepts of cool while staying cool themselves. That's complicated, though, by exactly how great 'Louie Louie' sounds: somehow incredibly tight and incredibly loose simultaneously.

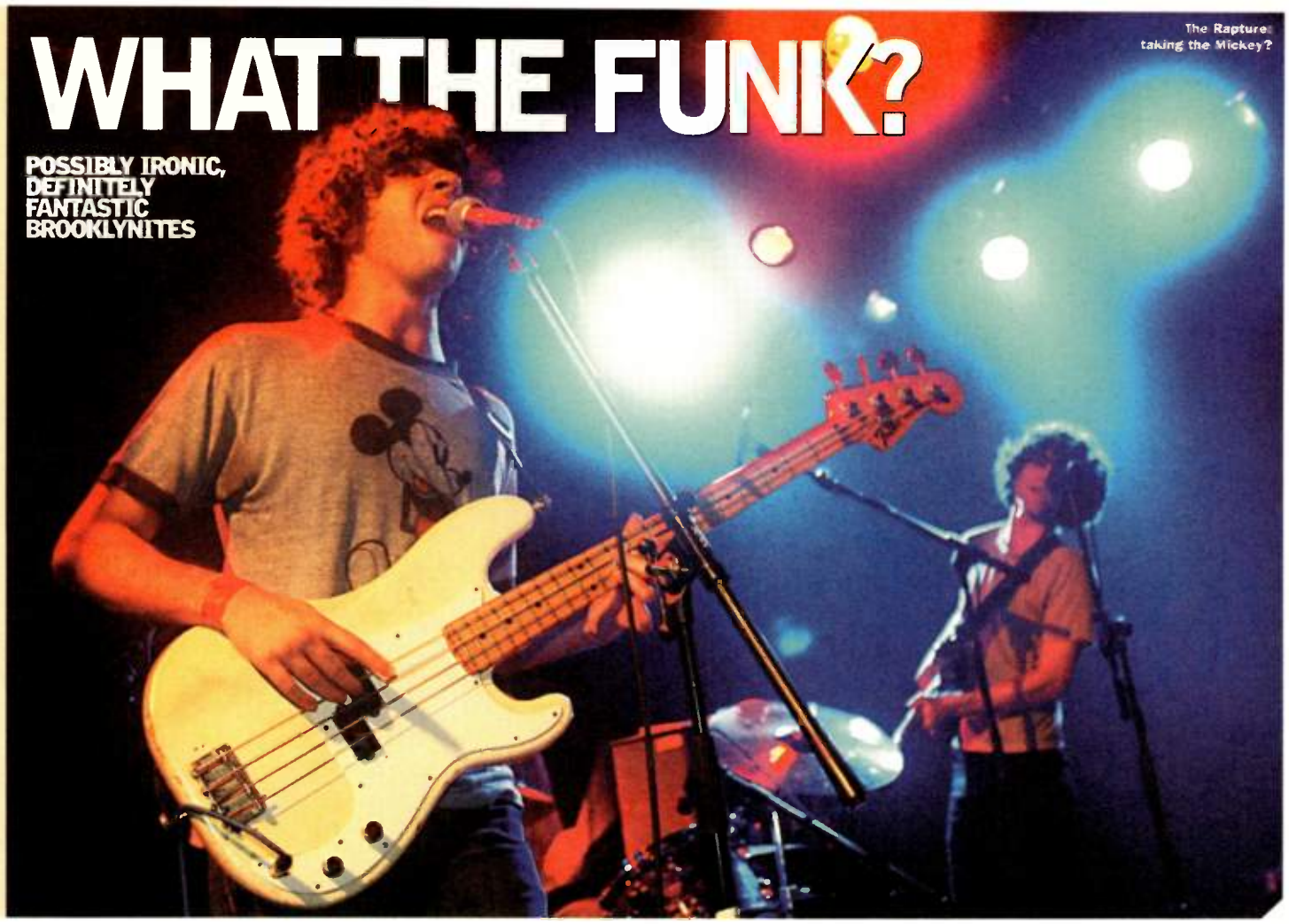
The Rapture do this all the time, making music for both dancing and posing. The early-'80s fetish is unavoidable, as the astounding 'House Of Jealous Lovers' wraps up manic, bleached rhythms in razor-wire guitars. But there are other influences too, like the clang of Fugazi on 'Modern Romance', or needling meta-funk that recalls the first Happy Mondays album.

Oh, and glam rock, since The Rapture encore with 'Rock'n'Roll Part 2' by Gary Glitter. *Gary Glitter!* Like most everything about the group – and we haven't mentioned the hopping man in a headband who juggles saxophone and cowbell – it's absurd in theory, but utterly compelling in practice. The best band of 2003, perhaps – even if we still don't know when they're joking.

John Mulvey

WHAT THE FUNK?

POSSIBLY IRONIC, DEFINITELY FANTASTIC BROOKLYNITES



The Rapture: taking the Mickey?

JET
Sydney Club 77

1ST NME REVIEW

Recent objects of one of the most almighty bidding wars in recent history, Jet are four spindly vagrants from Melbourne kitted out with thrift-store Led Zep T-shirts, flares and Gibson Flying V guitars. To kill time before the release of their debut single in the new year, Jet have obviously been taking primer courses in Big Dumb Riffs, interspersed with lunchtimes spent listening to 'Exile On Main Street' and classic '70s rock radio while smoking behind the bike sheds.

Now they're just about whatever you want them to be – there's guttural AC/DC howling ('Cold Hard Bitch'), barking garage rock ('Take It Or Leave It') and raw-knuckled Kinks-isms ('Get What You Need'). Even alt.country gets a look-in with 'Move On' before cherubic second guitarist Nic takes the mic for 'Are You Gonna', attacking a riff lifted straight from Iggy Pop's 'Lust For Life'. Add a dash of Aerosmith, a singing drummer and a malevolent cover of Elvis' 'That's All Right' and we're certainly looking at something quite frightening here.

Jet are the sound of a monster truck dragging Gaz Coombes face-down through the mud with Ryan Adams strapped to the roof and Angus Young behind the wheel, and it is good. Not complicated. Not clever. Just pure rock'n'roll.

Alicia Brodersen

GOLD CHAINS/ JOHN SINCLAIR
Bristol Thekla

Famous for feeding his charges' heads full of acid and Mao, former MC5 manager and Detroit garage scenester John Sinclair has also spent much of his life writing some seriously shit poetry. Now out on the road to 'treat' us to some of his horribly self-aggrandising verse – most of which consists of dull stories about his exploits – he's living proof that if you can remember the '60s, you certainly shouldn't be allowed to drone on about them.

If the new rock revolution has flushed Sinclair out of the woodwork, then it's another sound of 2002 – the sleazy beats of Miami booty bass – that inspire Gold Chains. Inhabiting the exact point where Nelly meets electroclash avatar Larry Tee, the San Franciscan is armed only with a laptop and a mic, but serves up a goodtime blend of kraut-electro, rap-rock and disco with a side order of amateurish charm. He's utterly overshadowed by vocal foil Jibz Cameron, though, who sticks her arse in the air and demands *"Who needs a bitch when you got a lover?"* like Peaches' less messy little sister. OK, so Gold Chains is no OutKast, but with tiresome, macho bluster currently ruling the East Coast to the West, it's certainly another step in the right direction.

Krissi Murison

INME/ELVISS
Manchester Hop & Grape

"You're a crazy bunch of coconuts!" announces elfin InMe frontman Dave McPherson, somewhat craply, to his slavering acolytes shortly before launching into another frenzied burst of prog-grunge. He's not far wrong: these three teenagers from an Essex nowhere town provoke such hysteria that it could almost be the second coming of Elvis up there onstage.

The nearest thing we do get to The King tonight are his near-namesakes. Openers Elviss – named after a military tracking device, actually – splice teary emo with cheery pop-punk on musical cluster-bombs like 'D-Change'. They're promising, but just a taster for what's to come.

Because, although it'd be easy to dismiss them as yet more solipsistic Yank-fixated rock, tonight InMe *soar*. Their dynamic hybrid of teen fury and ambitious anthems is centered around McPherson, unquestionably a star in waiting. All ghost-white skin and bedraggled hair, between 'Wounds' and recent single 'Firefly', his vocals shift from overwrought operatic beauty to deafening growls like Smashing Pumpkins' Billy Corgan on a diet of raw steak and iron filings. Watch InMe conquer 2003. With their growing army of coconuts in tow, naturally.

Rick Martin

THE WALKMEN
London E1 93 Feet East

In retrospect, the timing was *terrible*. When besuited proto-Strokesers Jonathan Fire*Eater disbanded in 1998, it was only about five minutes until their brand of sleazy garage rock became a compulsory leisure option for anyone with a New York zip code. Still, the lure of the groupies, grease and guitars obviously proved too much, as they've returned under a slightly different guise as The Walkmen.

With a nifty handle on psychedelicate fairground melodies, the quintet weave together wisps of Pavement with U2-type bluster to create music that goes off on skewed Flaming Lips tangents whenever it gets the chance. Singer Hamilton Leithauser looks decidedly like a private school prefect in his brown cord blazer, but when he belts out a husky Rod Stewart wail it's bizarrely pleasing. Until he begins to do things with his microphone stand that are illegal in 38 states, that is. The rest of The Walkmen aren't fazed by Leithauser's rudery, though: stiff in preppy shirts and sweaters, they look like The Strokes starring in a village hall am-dram production of *Brideshead Revisited*. Studied indignation and pouting are their speciality, displaying an understanding of exactly the right kind of poker-faced NY cool.

This time round at least, The Walkmen might be in the right place at the right time.

Leonie Cooper

The Walkmen: bizarrely pleasing

PHOTOGRAPHY: ALEX MAGUIRE/RICHARD SKIDMORE

ELECTRIC LADY LAND

ARCH BRIT SYNTH-POPPERS GO INTO OVERDRIVE AT THEIR BIGGEST AND BEST GIG YET

Oh yes it's Lady's night... (l-r) Mira, Helen, Danny and Reuben

LADYTRON
London WC2 Heaven

"It's porn!"

"It's not porn! It's... *art*..."

"There's cocks and there's penetration and there's cum shots. It's porn!"

If their legend is to be believed, Ladytron's pre-gig ritual involves a few engine-oil Martinis, a handful of crunchy metal canapés and the cryptic background static of androids dreaming of electric beeps. The four individuals who form the London-Liverpool synth axis have a reputation for robotic *froideur* that could make the very concept of 'cool' look like a tropical holiday destination, but here they are sitting in an Italian restaurant next to Charing Cross station, eating complex carbohydrates and arguing about erections.

Clearly, it's not the band who have got their wires crossed. Ladytron are, of course, very cool indeed – just not at the expense of being a band who can move you in mysterious ways. They're not icy – "We're concentrating," says Danny Hunt. Their music is not controlled but "totally emotional", says Mira Aroyo. They're not humourless – "Some people just don't like smiling in photographs," says Helen Marnie. And it's certainly not robotic "when there's melodies and songs there", says Reuben Wu. Their new album 'Light&Magic' catches the chemical bubbles released by city life under a glass dome of brittle, beautiful electro-pop and holds them there for examination, as unflinching in its dissection of strange human emotions as it is in the pursuit of the perfect beat.

"When we're not in our uniforms we're still Ladytron – but we're in civilian disguise"

Now they're taking this fragile, combustible mix on the road for a series of rare live shows, including their biggest London gig so far at Heaven.

"This is the first time we've actually looked forward to going onstage," confesses Mira. "Before we've always dreaded it."

"People thought that we were being deliberately icy but the reality was we were hitting this glass ceiling with what we could actually do," admits Danny. "And now we've broken through that, it's so much better. I still find it frustrating that you can't press the keys harder but now we've got our overdrive pedal. The basic component of a gig is somebody twatting something really hard onstage and we've got that now."

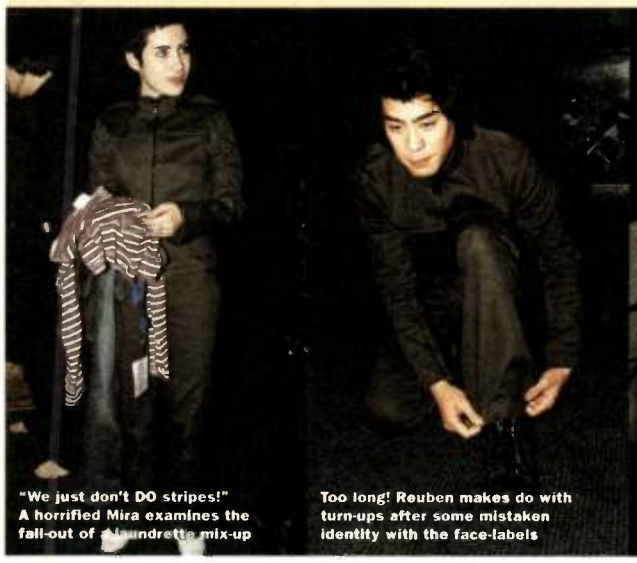
It's an exuberance that spills over into their pre-gig pasta. They've only been on the road for a day and a half but already, Danny admits, they're "getting fixated". The porn argument springs from Mira's fond defence of 'arthouse' flick *Café Flesh*, part of the in-bus entertainment.

"Somebody told us all tourbuses have an in-built porn collection," says Mira. "They hide them when they know there are going to be girls in the band."

"Can we stop talking about porn now?" asks Danny plaintively. "Can we talk about nice things?"

So they move on to "getting fucked up", something Ladytron aren't so sure about. Not as an activity – they are in a band after all – just as a verb. Helen elegantly disapproves. Danny, meanwhile, is broadly in favour.

"There's a difference between 'getting fucked up' and 'getting mashed'," he muses. "One's intentional, one is passive, as if you've just fallen into it." Which should indicate something about the kind of cerebral hedonists they are.



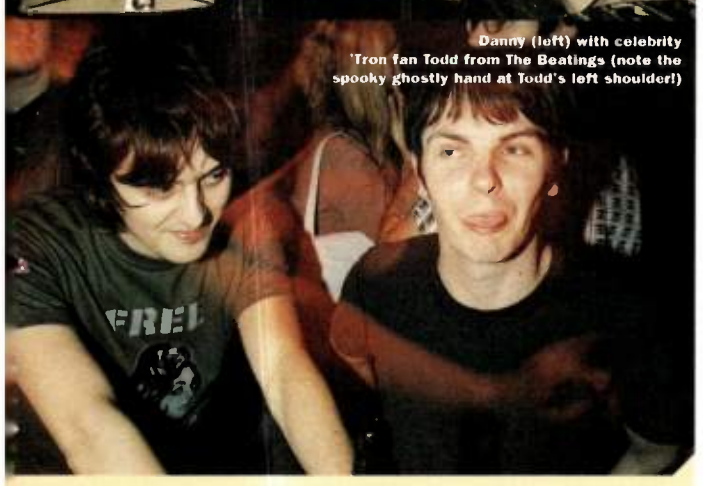
"We just don't DO stripes!" A horrified Mira examines the fall-out of a laundrette mix-up

Too long! Reuben makes do with turn-ups after some mistaken identity with the face-labels

Q. Where do the space-chic savvy Ladytron get their hair cut?
A. Blade Runners!

PHOTOGRAPHY: DEAN CHALKLEY

Cool uniform: note the helpful (if slightly freaky) 'face-labels' sewn into the waistbands



Danny (left) with celebrity 'Tron fan Todd from The Beatings (note the spooky ghostly hand at Todd's left shoulder!)

"We got fucked up last night," laughs Reuben. "We went to this goth club in Brighton. It was the only thing that was on. We were throwing ourselves round the dancefloor upsetting people."

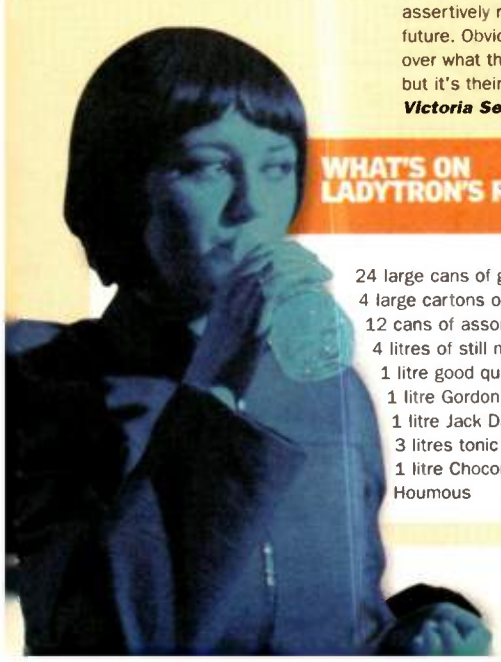
"Helen and I are going to get fucked up tonight," says Mira. "It's our hometown."

"I'm not 'getting fucked up'," tuts Helen. "I don't like that word."

As the evening progresses, it becomes equally difficult to choose between euphemisms for 'brilliant'. A riot of fishnet, satin and patent, Heaven is crowded with extremely stylish people. Nobody, however, is more stylish than the four figures onstage, emerging in their streamlined green uniforms ("When we're not in our uniforms we're still Ladytron – but we're in civilian disguise") to impressively modernist effect. While an extra bass player and drummer certainly toughen their sound, it's their confidence that is most striking, boosted by the strength of the new material. The seductive black-leather throb of 'True Mathematics'; the woozy pulse of 'Black Plastic': these new songs are as complex and intricate as their circuitry. As those titles show, they might fetishise technology and modern living, but always as a method of cutting straight to the heart of the matter, a flash of poignancy here, a glint of menace there. The older material, too, sounds energised, dosed with electronic aphrodisiacs, from the sexual powerplay of 'He Took Her To A Movie' to the decadent coo of 'Playgirl'. Even the mordant teen idol lament of 'Seventeen' sounds ferocious. They might have been tagged as the British cell of electroclash, but tonight they display an intent beyond attitude and dazzle. People dance, kiss, stare and to top it all there's even a costume change for the encore, soldier green giving way to nuclear-facility white.

Back in their civilian guise, surrounded by friends and fans, the band happily declare tonight their best London show. There's some ill-fated wandering around in search of the VIP bar but it doesn't really matter when they've strung a velvet rope so assertively round the electronic future. Obviously, they'll argue over what they're going to call it, but it's theirs for the taking.

Victoria Segal



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24 large cans of good quality lager
4 large cartons of fresh orange juice
12 cans of assorted soft drinks
4 litres of still mineral water
1 litre good quality vodka
1 litre Gordon's gin
1 litre Jack Daniel's
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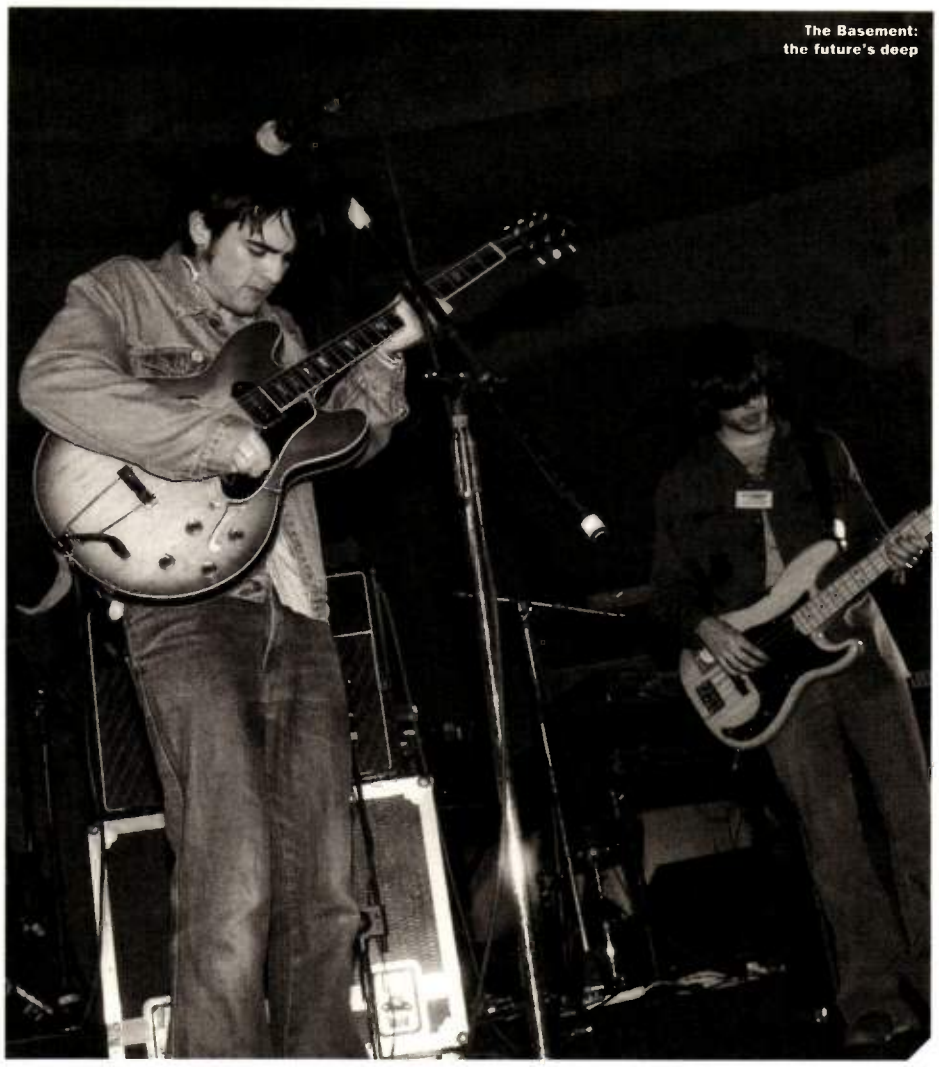
1 litre Chocomel
Houmous



The Basement: the future's deep

THE BASEMENT
Blackpool Winter Gardens

If you thought 2002 was good, you're gonna freak when you hear what next year has in store. Take The Basement. Tonight they're playing what is only their third ever gig, but already they sound *amazing*.

Because this Northern Irish/Scouse quartet make weird hillbilly folk-pop, rooted in the late-'50s and early-'60s but spiked with rock'n'roll attitude. Songs like debut single 'Medicine Day' recall the work of Bob Dylan, 'It's A Freezing Morning' the plugged-in blues of Bruce Springsteen and others sound like Sun-era Elvis. Plus, like all the best frontmen around – Jack White, Julian Casablancas, James Skelly – The Basement have a hugely charismatic lynchpin whose name begins with J – John Mullin. John's the first rock star of 2003. A compelling combination of Celtic good looks, floppy fringe and guitar wedged under armpit. Onstage his presence swells the stage as he shucks and jives on the spot like a featherweight boxer.

In January, the band release 'Medicine Day' and will follow that up with their debut LP in the summer. Soon they embark on a mini-tour alongside another great *NME* hope, The Thrills. We recommend you go see what tomorrow has in store, today.

Imran Ahmed

NADA SURF
London Shepherds Bush Empire

While most of the headlines on the *NME* Term Warfare tour were naturally captured by main attraction The Vines, reports coming in from other parts of the country have been full of wild appreciation for tourmates Nada Surf.

On first inspection, as the NYC trio shamble on for the first of three sold-out nights in London, it's difficult to see why. But as soon as frontman Matthew Caws opens his mouth he reveals the voice of an angel. Serenading us with a series of heartfelt gems from excellent new LP 'Let Go', it's fairly apparent where this band's strengths lie. Whether tackling the plaintive strum of 'Blizzard Of '77' or the delirious power-pop rush of new single 'The Way You Wear Your Head', Caws offers ample evidence that sometimes image isn't everything. And when the band break into a sublime version of their best song to date, the achingly poignant rush of 'Inside Of Love', it's really not that difficult to imagine them taking things to another level. After all, it's the kind of song Travis would *kill* to have written.

Let's hope this tour gives Nada Surf the step up they truly deserve. Or there really will be warfare.

Alan Woodhouse

THE DELGADOS
London SW1 ICA

"FUCK YOU LONDON, WE'RE THE MOTHERF——ING DELGADOS FROM HEELLLLLLL!!" you wish they'd say, ramming the nearest cello into the teeth of *The Independent*'s popular arts critic. Because all this mouse-like tucking of hair behind ears and nervous giggling carbon-dates them as belonging to a prehi-Stroke-ic indie era that died shrugging in 1992. Which is wrong, because, in actual fact, The Delgados are Martian death machines sent to annihilate rock as we know it. With, uh, violas.

You'll be familiar with their one song already: a kind of Melodic Mogwai affair that starts with stately string quartet grace, ends like an F1-11 attack on the Royal Albert Hall on the last night of the Proms and is always utterly fantastic. And with the arrival of fourth album 'Hate', that song's been turbo charged. On 'The Light Before We Land' it grows into an apocalyptic Valkyrie boom, on the sublimely pop 'Coming In From The Cold' it has a light-headed fling with a drum machine and by 'Favours' it's levitating the venue on bombastic string power alone. Plus, if there's been a more touching song than 'Child Killers' written this year then *Fame Academy* is entertaining.

Gorge yourself on those new sweaty Antipodean guitar thrills by all means, but without The Delgados, music'd be like sex without cuddles or a Grand Prix win without champagne.

Mark Beaumont

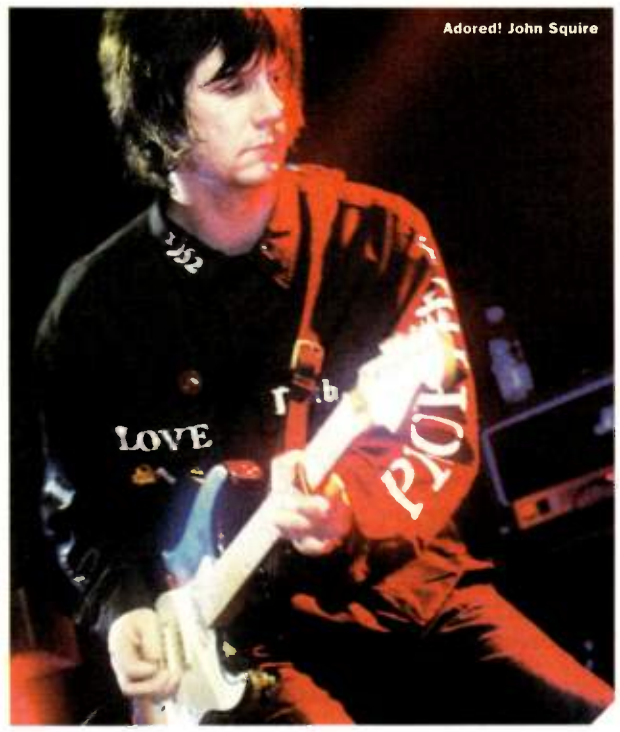
JOHN SQUIRE
Liverpool University

John Squire emerges wearing a black shirt emblazoned with the words PROPHET and LOSS on either arm. Long-term fans exchange knowing glances. The mood of regret couldn't hang heavier in the air if they'd played 'I Am The Resurrection' over the PA before he came on. John shoots a glance at a backing band who are so fresh-faced they make The Seahorses look like Motörhead's roadies. He starts up a riff. It's 'I Am The Resurrection'. Disbelief hits the crowd in waves. First comes mute disbelief. By the bass breakdown, aching limbs are preparing themselves for an unscheduled bout of freaky dancing. By the guitar solo, people are putting cigarettes out on their hands to quell the Spike Island flashbacks.

"So, d'ya wanna hear some more Roses tunes?" he drawls after 'Joe Louis' and 'Shine A Light' have received summary dismissals. Which, let's face it, is a bit like a tour guide in Memphis asking a coachload of Elvis fanatics whether they'd be interested in seeing Gracelands. 'She Bangs The Drums' and 'Waterfall' then arrive swathed in his note-perfect warble. An epic final 'Time Changes Everything' then achieves the previously unheard-of medical remedy of catharsis via guitar solo. He encores with 'Tightrope'.

Apparently you could hear the sing-along in Manchester.

Paul Moody



Adored! John Squire

PHOTOGRAPHY: KEVIN POWER/ALEX MAGUIRE

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9th	Nottingham Rock City	0115 941 2544
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TUESDAY	10	BIRMINGHAM ACADEMY	0161 832 1111 / 0161 237 5554
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9th BRISTOL ACADEMY
0870 771 2000
10th NORWICH UEA
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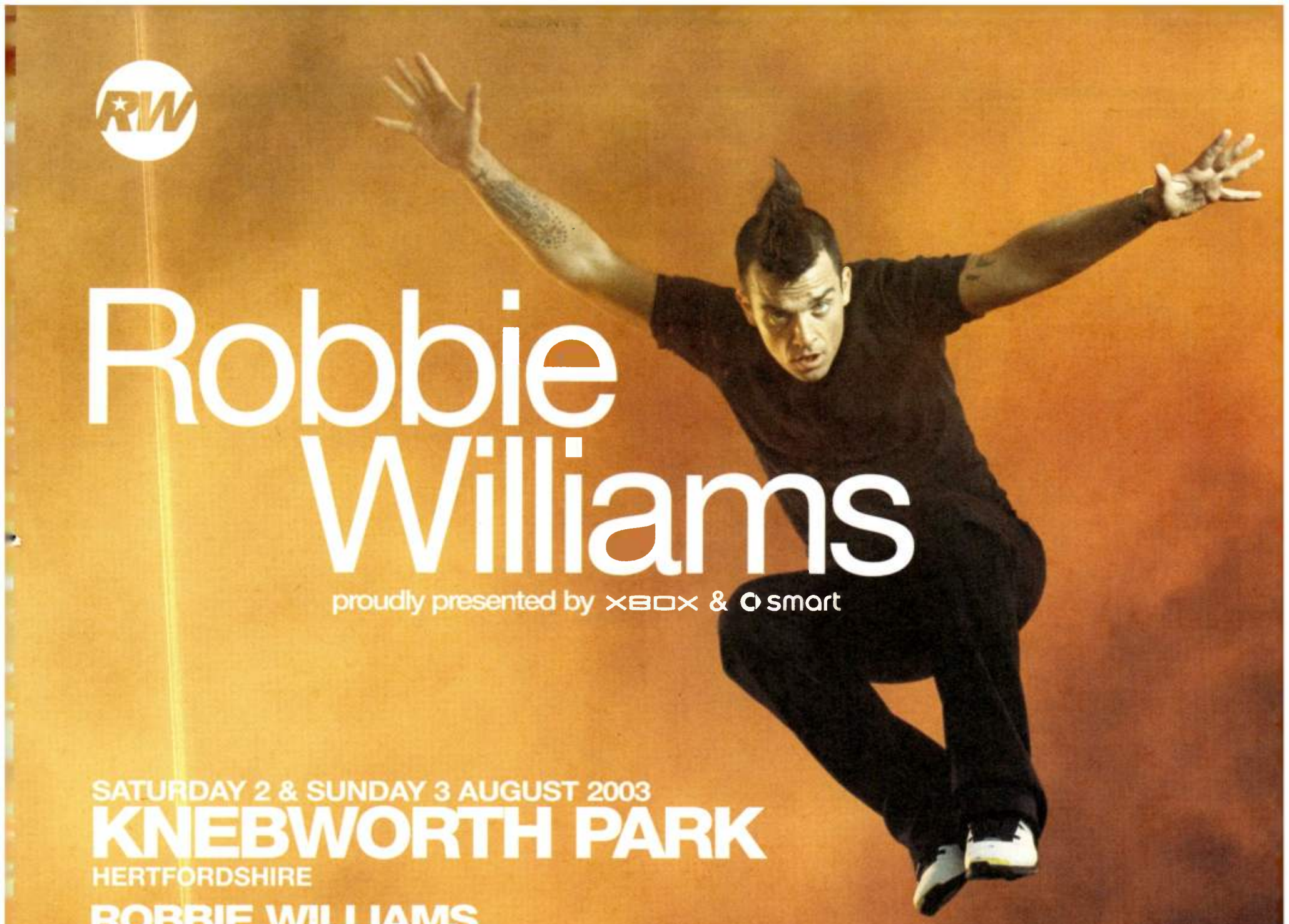

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Thursday 30th
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Friday 31st
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FEBRUARY 2003

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Monday 3rd
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23	[manchester university]	0161 832 1111
25	[london mean fiddler]	020 344 4040, 020 7287 0932
26	[portsmouth wedgewood rooms]	02392 863 911

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Full line-up details continue at
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FRI	29 NOVEMBER	BRISTOL ACADEMY	
TUE	03 DECEMBER	~~SOLD OUT~~	
WED	04 DECEMBER	GLASGOW QMU	
FRI	14 MARCH	EXTRA DATE DUE TO DEMAND SHEPHERDS BUSH EMPIRE	
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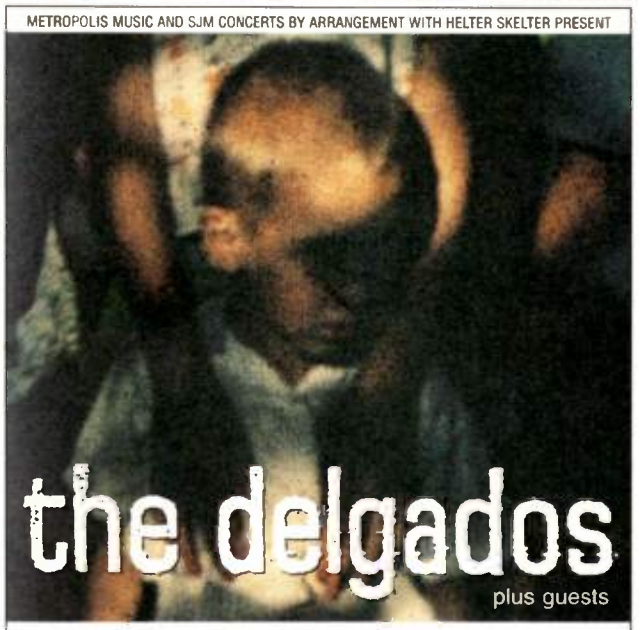

the delgados

plus guests

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29 LEEDS CITY VARIETIES
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30 MANCHESTER UNIVERSITY
0161 832 1111
31 LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7287 0932,
020 7734 8932, 020 7403 3331, 020 7344 4040

FEBRUARY
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Sun	8	NORWICH Waterfront	01603 508050
Mon	9	NOTTINGHAM Rock City	0115 941 2544
Tues	10	LIVERPOOL University	0151 256 5555 / 0161 832 1111
Wed	11	NEWCASTLE University	0191 261 2606
Thurs	12	EDINBURGH Liquid Rooms	0141 287 5511

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Wed 4 Cardiff Barfly
Thu 5 London Metro
Fri 6 Glasgow Barfly

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26	York Fibbers	01904 651250
27	Liverpool University	0151 709 4321
28	Merthyr Tydfil RMS Rock Club	01685 370770
29	Brixton Academy (general sales A Gathering)	0207 287 0932 / 0870 771 2000
30	Northampton Soundhaus	01604 250 898
December		
2	Derby The Victoria	01332 740 091
3	Hereford Manhattons	01432 269968
4	Harlow The Square	01279 305 000
5	Gloucester Guildhall	01452 505089
6	Bournemouth The Villa	01202 551802
8	Southend Chinnerys	01432 269968
9	London Astoria (special guests to Glasgow)	0207 344 0044
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*6th Leicester De Montford Uni
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* 9th Dec' STOKE - CLUB VOID - 01782 206000
* 12th Dec' BELFAST - LIMELIGHTS - 0870 243 4455
* 13th Dec' SLIGO - GARAVOGUE - (00353) 71 40100
* 14th Dec' DUBLIN - OLYMPIA - (00353) 1 890 925 130
* 15th Dec' DROGHEDA - MCPHAILS BAR - (00353) 41 9837371
19th Dec' BRADFORD - PENNINGTONS LIVE - 01472 349222
21st Dec' CLEETHORPES - BEACHCOMBER - 01472 349222
26th Dec' DUNDEE - COTTON CLUB - 01382 228495
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Tel: 02920 396 589
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Barfly @ Zero
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Tickets & Info: 020 7930 3647
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www.ica.org.uk http://ica.playlouder.com

3-7 December
All shows: £10/£9
Concs/ICA members

Plus two days of music talks on December 1 & 7. See www.ica.org.uk for details.

Night One
Thë 80s Matchböx B-Line Disastër
Ikara Colt
Very special surprise guests open the show, see playlouder.com for details.

Night Two
Text hip to 80101 for the chance to win tickets & CDs
Blak Twang
Pitman
DJs Yoda & Dan Greenpeace
SPREAD LOVE

Night Three
Alec Empire
Techno Animal
Jarcrew

Night Four
Text Trash to 80101 for the chance to win tickets & CDs
Max Tundra
My Computer
Klang, Crack Village
DJs Erol & Rory from Trash

Night Five
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Richard H Kirk
Alec Empire Electro set
Capitol K

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2 February QEH 7.45PM

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7 February RFH 7.30PM

+ MORE TO BE ANNOUNCED

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Thu 5th December **TOM MCRAE** SOLD OUT
Fri 6th December **PRETTY GIRLS MAKE GRAVES**
Sun 8th December **DOUGLAS** OVER 14s
Mon 9th December **ARCH ENEMY**
Wed 11th December **THE (INTERNATIONAL) NOISE CONSPIRACY** + Danko Jones + Caesars
Fri 13th December **THE BANDITS**
Wed 18th December **PROUD MARY**
Sun 22nd December **SNOW PATROL**
Sun 12th January **EASYWORLD** + Medium 21 OVER 14s
Mon 10th February **KINESIS** OVER 14s
Thu 20th March **THE MAD CAPSULE MARKETS** OVER 14s

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STOKE-ON-TRENT
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Thurs 19 Dec Collision Presents... Afterglow + Visor
Sat 21 Dec MishMash Presents... Cast Iron Shores
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fri 29 host + luxembourg
little miss sarah +bossa
sat 30 jub noise + smother
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sun 1 mymerbrown
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LIVE GIG GUIDE

From Wednesday November 27 to Tuesday December 3

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT *www.nmetickets.com*

CALLING ALL VENUES, PROMOTERS AND BANDS! CHRISTMAS/JANUARY DEADLINES

As usual, we will be going to press early and will need your listings information by the dates below to ensure publication.

January 4 issue (January 1-7):
listings by Wednesday, December 4
January 11 issue (January 8-14):
listings by Wednesday, December 11
January 18 issue (January 15-21):
listings by Tuesday, December 31

WEDNESDAY 27

BIRMINGHAM The Vandals/Tsunami Bomb/Audio Karate Academy 2 0121 262 3000
BLACKBURN The Damned King George's Hall 01254 582582
BRIGHTON Garlic Freebutt 01273 603974
Killswitch Engage/Five Pointe O/36 Crazyfists Concorde 2 01273 207241
BRISTOL Doves/The Delgados Academy 0870 771 2000
The Eighties Matchbox B-Line Disaster Louisiana 0117 926 5978
CAMBRIDGE Michelle Shocked Junction 01223 511511
CARDIFF The Guthries/The Have Nots/Gecko Barfly 029 2066 7658
DUBLIN Ryan Adams/Jesse Malin Olympia 00 3531 677 7744
Foo Fighters/Cave In Point 00 3531 836 3633
DUDLEY Cathedral/Electric Wizard JB's 01384 253597
EDINBURGH Alabama 3 Liquid Rooms 0131 225 2564
FOLKESTONE Levellers Leas Cliff Hall 01303 253193
GLASGOW Macrocosmica/Degrassi/Fighting Red Adair/Mercury Tilt Switch Nice'n'Sleazy 0141 333 9637
Seapcase Cathouse 0141 248 6606
HANLEY The Veils/The Delays Sugarmill 01782 214991
HULL Cosmic Rough Riders/Spacehopper Adelphi 01482 348216
LEEDS Burning Brides Cockpit 0113 244 3446
The D4/Joseph's Well 0113 203 1861
LIVERPOOL Brave Captain Barfly @ Masque 0151 707 6171
Hell Is For Heroes University 0151 256 5555
LLANELLI Capdown/Vanilla Pod Sol Bar 01554 752112
LONDON The 'Burn/Holcum Cleese Angel Electrowerkz EC1 020 7837 6419
Drugdealer Cheerleader/Catyfyst Croydon Cartoon 020 8239 1616
Flight 16/Chuck Farley Camden Verge NW5 020 7485 2781
The Future Of Junior/The Barbs/Drivebind King's Cross Water Rats WC1 020 7436 7211
George Camden Dingwalls NW1 020 7267 1577
Patricia Kaas Shepherds Bush Empire W12 0870 771 2000
Munkster/Race Scene/Kubrik Camden Dublin Castle NW1 020 7485 1773
My Octopus George/Jon Silbourgh Kentish Town Bull & Gate NW5 020 7485 5358
Northern Exposure Highbury Corner Upstairs At The Garage N5 020 7607 1818
Hazel O'Connor/Darshan/Rob Reynolds King's Cross Scala N1 020 7833 2022
The Outrageous Cherry/The Briefs Notting Hill Arts Club W11 020 7460 4459
Parker/Draw Camden Barfly @ The Monarch NW1 0870 907 0999
Duane Peters & The Hunns/Buzzkill/Tiny Elvis/Dog Toffee Camden Underworld NW1 020 7482 1932
Junior Reid Charing Cross Road Mean Fiddler WC2 020 7434 0403
Romeo Trading Co/Archie Bronson Outfit/Cheery Tottenham Court Road Metro Club W1 020 7437 0964
Tim Rose Charing Cross Road Borderline WC2 020 7734 2095
MANCHESTER Duvvtti Column University, Union 0161 275 2930
Juliana Theory/Funeral For A Friend Roadhouse 0161 228 1789
Keep University, Hop And Grape 0161 275 2930
Leaves Night And Day Café 0161 236 1822
Sparkleberse University, MDH 0161 275 2930
MILTON KEYNES Toploader Sanctuary 01908 234466
NEWCASTLE David Gray/Turin Brakes Telewest Arena 0870 707 8000
NORTHAMPTON The Please Soundhaus 01604 250898
NOTTINGHAM Spoon/Sally Crewe & The Sudden Moves Social 0115 950 5078
(spunge)/Farse/Spankboy Rock City 0115 941 2544
PLYMOUTH Billy Bragg & The Blokes Pavilions 01752 229922
READING The Darkness Fez Club 0118 958 6839
SHEFFIELD Badly Drawn Boy/Supreme Vagabond Craftsman Octagon 0114 222 8777
SOUTHAMPTON A/Goldfinger/Voodoo Glow Skulls Guildhall 023 8063 2601
ST ALBANS Nine Denine/Mohair Horn 01727 853143
SWINDON ThisGIRL Furnace 01783 534238

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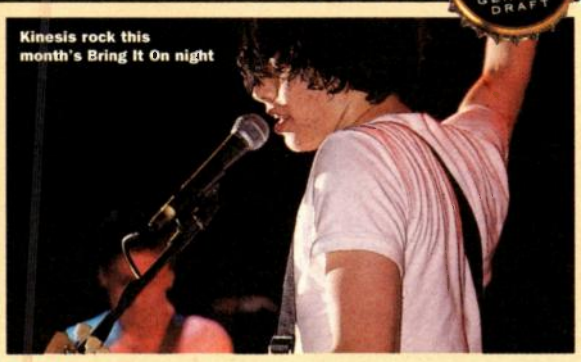
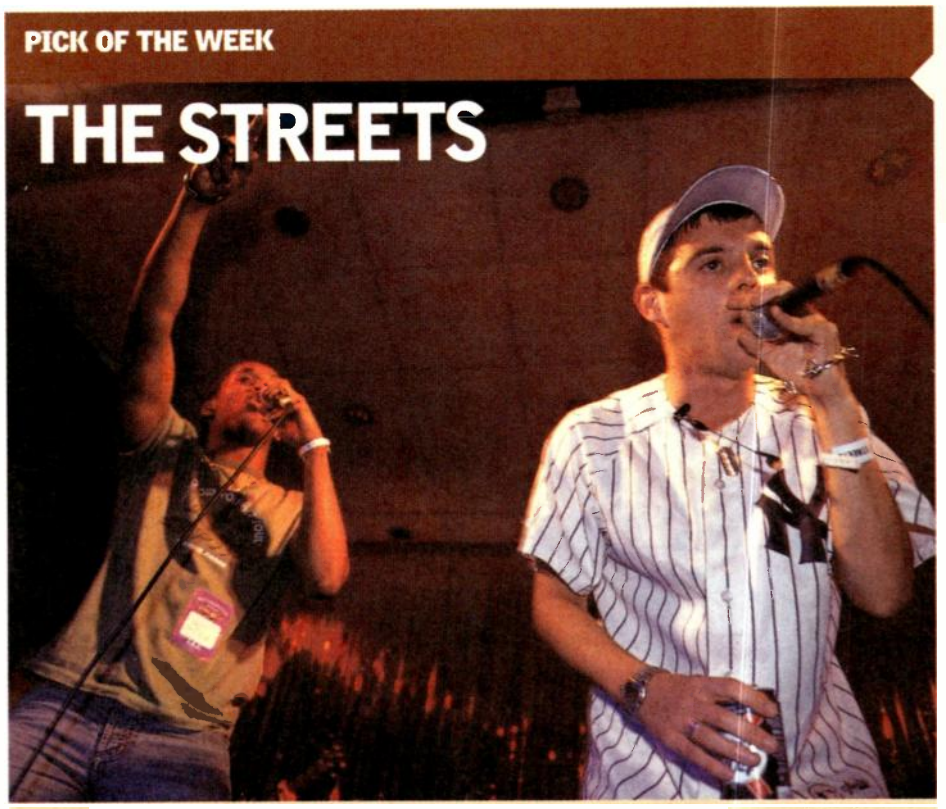


KINESIS
DECEMBER 5 London Camden Barfly @ The Monarch

To buy tickets call the *NME* ticketline on 0870 1 663 663. Check out *www.bringiton.co.uk* to hear and see all the new music of the month.

THURSDAY 28

BASINGSTOKE Billy Bragg & The Blokes Anvil 01256 844244
BIRMINGHAM Badly Drawn Boy Academy 0121 262 3000
Nickelback/Default NEC 0121 780 4133
BOURNEMOUTH Five Pointe O Mister Smith's 01202 291617
BRIGHTON The Herbaliser/Koop/Earl Zinger Event II 01273 732627
CARDIFF Juliana Theory/Funeral For A Friend Clwb Ifor Bach 029 2023 2199
(spunge)/Farse/Spankboy University 029 2023 0130
Vacant Stare/ThisGIRL/Continuum Research Project/Johnny Truant Vision2K 029 2023 0130
The Veils/The Delays/Tourniquet Barfly 029 2066 7658
DERBY My Alibi/Piano And Apologies Victoria Inn 01332 740091
DUBLIN Ryan Adams/Jesse Malin Olympia 00 3531 677 7744
Woodstar Whelans 00 3531 478 0766
GILLINGHAM 4Ft Fingers/One Day Elliott/Three DB's Down Beacon Court Tavern 01634 853186
GLASGOW Alabama 3 QMU 0141 334 4568
The Says/Sound Development Agency King Tut's Wah Wah Hut 0141 221 5279
The Crimea Barfly 0870 907 0999
Gomez/Archive Barrowlands 0141 552 4601
HARLOW Waterhamer Square 01279 305000
HIGH WYCOMBE The Killerest Expression/Tiny Elvis White Horse 01494 527672
LEEDS The Damned Irish Centre 0113 248 0887
Nightmares On Wax Town Hall 0113 234 8080
LEICESTER Capdown/Vanilla Pod Charlotte 0116 255 3956
The Guthries Sumo 07855 473561
LIVERPOOL The Darkness University 0151 256 5555
Psychid Barfly @ Masque 0151 707 6171
The Score/DRS/Gem Picket 0151 708 5318
LONDON The Above/Bob Collum/The Features Putney Half Moon SW15 020 8780 9383
Broken Family Band/The Folk Orchestra Aldgate East Spitz E1 020 7392 9032
Burning Brides/Les Flames Camden Barfly @ The Monarch NW1 0870 907 0999
Bushcraft/Alternative 3/Drive Islington Hope'n'Anchor N1 020 7378 6095
Cinematic Orchestra Old Street Cargo EC2 020 7613 7731
Florida Notting Hill Arts Club W11 020 7460 4459
Garlic Adgate Toynbee Hall E1 020 7247 5681
Kill City/Candyheads Camden Verge NW5 020 7485 2781
Levellers Shepherds Bush Empire W12 0870 771 2000
Moby/Lamb Wembley Arena 0870 739 0739
Pink Grease/David Dulake Shoreditch On The Rocks E2 020 7278 1074
Powdermonkey/The People Charing Cross Road Radius WC2 020 7437 8595
Damien Rice Westbourne Park Tabernacle W11 020 7243 4343
She Recola Soho St Moritz W1 020 7437 0525
Sonny Upstairs Highbury Corner Garage N5 020 7607 1818
X Is Loaded/Garolinz/Miss Machine King's Cross Water Rats WC1 020 7436 7211
Z Black Oodle/Zinoy Old Street Reliance EC2 020 7729 6888
MANCHESTER Michelle Shocked University, Hop And Grape 0161 275 2930
The Wandering Step/Dahl Ashton Under Lyne, Witchwood 0161 344 0321
MERTHYR TYDFIL Hell Is For Heroes Rooms, Club RMS 01685 370770
MILTON KEYNES Reef Woughton Centre 01908 660392
NEWCASTLE Vice Squad Trillians 0191 232 1619
NORWICH A/Goldfinger/Voodoo Glow Skulls UEA 01603 505401
Dawn Parade Arts Centre 01603 660352
The Vandals/Tsunami Bomb/Audio Karate Waterfront 01603 632717
NOTTINGHAM Seapcase Rock City 0115 941 2544
OXFORD Major Matt Mason USA/Kimya Dawson/Jeffrey Lewis/Prewar Yardsale/Toby Goodshank Port Mahon 01865 202067
PETERBOROUGH Douglas/Lucky Thirteen/Twofold/Stapleton Park 01733 310383
SHEFFIELD The Kennedy Soundtrack University 0114 222 8777
SOUTHAMPTON Doves/The Delgados Guildhall 023 8063 2601
SWANSEA Cathedral/Electric Wizard Escape Club 01792 652854
YORK Adam Snyder Fibbers 01904 651250



PICK OF THE WEEK

THE STREETS

Modern-day poet Mike Skinner embarks on his first nationwide tour as part of our *NME* 5.0 celebrations. His inventive commentary style, volleyed over rap and garage basslines has already translated well into the live arena with successful shows at the Reading/Leeds festivals. Now he's ready for the full 'back-of-the-van' experience in conjunction with *NME*. For these dates he will be joined by a live band and a backdrop of visuals mixing mini films and images taken from PlayStation 2. Get educated at Bristol Anson Rooms (November 30) Glasgow Barrowlands (December 1) and Leeds University (2).

FRIDAY 29

ABERDEEN Alabama 3 Lemon Tree 01224 642230
BIRMINGHAM Levellers Academy 0121 262 3000
BRIGHTON The Please/The Mutts Freebutt 01273 603974
BRISTOL Biohazard/Agnostic Front/Hatebreed/Discipline/All Boro Kings/Death Threat/Born From Pain Anson Rooms 0117 954 5810
The Blue Aeroplanes Fiddlers 0117 987 3403
David Holmes Presents The Free Association Academy 0870 771 2000
CARDIFF Nickelback/Default International Arena 029 2022 4488
CHESTER The Guthries Telford's Warehouse 01244 390090
COVENTRY The Veils/The Delays Colosseum 024 7655 4473
DERBY The Varukers Victoria Inn 01332 740091
EXETER Doves/The Delgados University 01392 263519
GLASGOW Berkeley/Fake Barfly 0870 907 0999
Black Rebel Motorcycle Club Barrowlands 0141 552 4601
The Darkness/Razr/Easy Tiger King Tut's Wah Wah Hut 0141 221 5279
GRIMSBY The Kennedy Soundtrack Spider's Web 01472 692670
HARLOW Duane Peters & The Hunns Square 01279 305000
HIGH WYCOMBE Billy Bragg & The Blokes Swan Theatre 01494 512000
The Exploited/Assert/The Filaments White Horse 01494 527672
LEEDS Jackie O/Western Suburbs/Wayside Cockpit 0113 244 3446
Keep Wardrobe 0113 230 2113
LEICESTER Misterioso Sumo 07855 473561
LONDON A/Goldfinger/Hell Is For Heroes/Voodoo Glow Skulls Brixton Academy SW9 0870 771 2000
Amsterdam/Smoketrader/The Garys Charing Cross Road Borderline WC2 020 7734 2095
Anathema Charing Cross Road Mean Fiddler WC2 020 7434 0403
The Says Angel Blue Note N1 020 7837 6900
Burning Brides Tottenham Court Road Metro Club W1 020 7437 0964
Calexico/Mariachi Luz De Luna Barbican Hall EC2 020 7638 8891
Cathedral/Electric Wizard Islington Marquee N1 020 7494 1449
The Electric Shocks/Girls On Top Camden Fusilier & Firkin NW1 020 7485 7858
Host/Luxembourg/Little Miss Sarah/Bossa Kentish Town Bull & Gate NW5 020 7485 5358
Juliana Theory/Funeral For A Friend Oxford Street 100 Club W1 020 7636 0933
Paul McCartney/Eric Clapton/Ringo Starr/Jools Holland/Ravi Shankar South Kensington Royal Albert Hall SW7 020 7589 8212
Nightmares On Wax Kentish Town Forum NW5 020 7344 0044
The Outrageous Cherry/The Lackloves/The Contrast Tufnell Park Boston Arms N19 020 7272 8153
Sharpetone/Expensive Habits/Jane Air Camden Barfly @ The Monarch NW1 0870 907 0999
Snowpony King's Cross Water Rats WC1 020 7436 7211
Spoon/Sally Crewe & The Sudden Moves/Kimberley Rew Aldgate East Spitz E1 020 7392 9032
Uriah Heep/Nektar Shepherds Bush Empire W12 0870 771 2000
White Flag/Ken Stringfellow Camden Underworld NW1 020 7482 1932
Zion Train/Nucleus Roots Ladbroke Grove Subterania W10 020 8960 4590
MANCHESTER Badly Drawn Boy Apollo 0161 242 2560
The Vandals/Tsunami Bomb/Audio Karate University, MDH 0161 275 2930
MIDDLESBROUGH The Damned Town Hall 01642 242561
MILTON KEYNES Capdown/Vanilla Pod Woughton Centre, Ptz 01908 660392
NEWQUAY Reef Walkabout Inn 01637 853000
NORWICH Toploader UEA 01603 505401
READING Adequate 7 University 0118 987 5123
REDHILL Vacant Stare/ThisGIRL/Continuum Research Project/Johnny Truant Harlequin Theatre 01737 765547
SHEFFIELD The D4/Milkshomb Leadmill 0114 221 2828
David Gray/Turin Brakes Arena 0114 256 5656
Adam Snyder/Michael Eden/Callmore/Jonah Barfly 0114 278 7804
STIRLING Laura Cantrell/She-Haw Tolbooth 01786 274000
WINCHESTER Douglas/Lucky Thirteen/Twofold/Stapleton Railway Inn 01962 867795
WORCESTER King Prawn Marr's Bar 01905 613336
YORK The Halcyon Band/Colour Of Fire/Vera Cruise Fibbers 01904 651250

SATURDAY 30

ABERDEEN Cinematic Orchestra Lemon Tree 01224 642230
BIRMINGHAM The Guthries/The Have Nots Academy 2 0121 262 3000
BOURNEMOUTH Reef Tregonwell Hall 01202 456456
BRIGHTON Finch Concorde 2 01273 207241
BRISTOL The Streets (*NME* 5.0 Show) Anson Rooms 0117 954 5810
COVENTRY Kill City/Terrashima Colosseum 024 7655 4473
DUBLIN Black Rebel Motorcycle Club Olympia 00 3531 677 7744
David Holmes Presents The Free Association Ambassador Theatre 00 3531 456 9569
EXETER Vacant Stare/ThisGIRL/Continuum Research Project/Johnny Truant Phoenix 01392 667080
GLASGOW Harry Cathouse 0141 248 6606
Moby/Lamb SECC 0141 248 3000
Michelle Shocked King Tut's Wah Wah Hut 0141 221 5279
Adam Snyder Barfly 0870 907 0999
HIGH WYCOMBE Jarcrew/JT Mouse/Atomic Lemon Project White Horse 01494 527672
HULL The Damned Wellington 01482 221676
LEEDS Gomez/Archive University 0113 244 4600
LIVERPOOL Audio Slaves/The Crimea Barfly @ Masque 0151 707 6171
Badly Drawn Boy Royal Court 0151 709 4321
LONDON Bane/Winter In June/Breaking Days Highbury Corner Upstairs At The Garage N5 020 7607 1818
Camden Girl King's Cross Water Rats WC1 020 7436 7211
Drugdealer Cheerleader/Catyfyst Brixton Windmill SW2 020 8671 0700
The Exploited/GBH/Assert Charing Cross Road Mean Fiddler WC2 020 7434 0403
Funkstorung/Metamatics Holborn Aldwych Tube Station WC2 020 7240 0105
Jub Noise/Soother/Primera Dolz Kentish Town Bull & Gate NW5 020 7485 5358
The Kennedy Soundtrack/Jedd/Berkeley/Hiding With Girls/Opiate Ladbroke Grove Subterania W10 020 8960 4590
Kunai/Loid/Audio Balm Charing Cross Road Borderline WC2 020 7734 2095
Lambchop/Alejandro Escovedo/Cerb Lund Barbican Barbican Hall EC2 020 7638 8891
Gary Moore Brixton Academy SW9 0870 771 2000
Mount Sims Old Street Cargo EC2 020 7613 7731
The National Notting Hill Arts Club W11 020 7460 4459
Narotic Fish/Revolution By Night/Seize Highbury Corner Garage N5 020 7607 1818
Pop-Off Tuesday/Big Eyes/The Loves Aldgate East Spitz E1 020 7392 9032
Frankie Stubbs Camden Verge NW5 020 7485 2781
Uriah Heep/Asia Shepherds Bush Empire W12 0870 771 2000
The Vandals/Tsunami Bomb/Audio Karate Charing Cross Road Astoria WC2 020 7434 0403
MANCHESTER The D4 University, Union 0161 275 2930
Groove Armada/Dirty Vegas Academy 0161 275 2930
MIDDLESBROUGH The Darkness Empire 01642 253553
NEWCASTLE Misterioso Global 0191 239 3926
NORTHAMPTON Hell Is For Heroes Soundhaus 01604 250898
NOTTINGHAM David Gray/Turin Brakes Arena 0115 948 4526
Juliana Theory/Funeral For A Friend Old Angel 0115 950 2303
Lorna/Little Fat Hoover Social 0115 950 5078

Prong/Breed 77 Rock City 0115 941 2544
OXFORD **Burning Brides** Downstairs At The Zodiac 01865 420042
RUGELEY **King Prawn** Red Rose Theatre 01889 576281
SHEFFIELD **Biohazard/Agnostic Front/Hatebreed/Discipline** Octagon 0114 222 8777
The Toasters Corporation 0114 276 0262
SOUTHAMPTON **(spunge)/Farse/Spankboy** University 023 8057 8417
TUNBRIDGE WELLS **Douglas/Lucky Thirteen/Twofold/Stapleton** Forum 01892 530411
WHITEHAVEN **Five Knuckle** Civic Hall 01946 852821

SUNDAY 1

ABERYSTWYTH **Levellers** Arts Centre 01970 622882
BELFAST **David Holmes Presents The Free Association** Empire 028 9024 9276
BIRMINGHAM **Michelle Shocked** Glee Club 0870 241 5093
BRADFORD **Sabbat** Rio 01274 735549
BRIGHTON **The Veils/The Delays** Pressure Point 01273 702333
BRISTOL **Beverley Knight/Rhianna** Academy 0870 771 2000
CARDIFF **Lubby Nugget** Barfly 029 2066 7658
DUBLIN **Manic Street Preachers/Ian Brown** Point 00 3531 836 3633
DUDLEY **Prong/Breed 77** JB's 01384 253597
EASTBOURNE **Airhammer** Stringbendys 01323 730015
GLASGOW **Minuteman/Lexi** King Tut's Wah Wah Hut 0141 221 5279
The Streets (*NME* 5.0 Show) Barrowlands 0141 552 4601
HARLOW **Drugdealer Cheerleader/Catylyst** Square 01279 305000
LEEDS **Finch** Cockpit 0113 244 3446
LONDON **Alabama 3** Charing Cross Road Astoria WC2 020 7434 0403
Biohazard/Agnostic Front/Hatebreed/All Boro Kings/Stampin' Ground/Discipline Kentish Town Forum NW5 020 7344 0044
Billy Bragg & The Blokes/Patty Griffin Shepherds Bush Empire W12 0870 771 2000
Copperpot Journals/C64/Bushbaby Camden Barfly @ The Monarch NW1 0870 907 0999
Disturbed/The Darkness/Blindside Brixton Academy SW9 0870 771 2000
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Insomnia/Blind Change/My Dad Joe Camden Verge NW5 020 7485 2781
International Jet Set/Freewheeler Charing Cross Road Borderline WC2 020 7734 2095
Elton John Covent Garden Royal Opera House WC2 020 7304 4003
Mighty Saguaro/Oracle Kentish Town Bull & Gate NW5 020 7485 5358
Sense Covent Garden Rock Garden WC2 020 7836 4052
Tyla Highbury Corner Garage N5 020 7607 1818
MANCHESTER **Groove Armada/Dirty Vegas** Academy 0161 275 2930
Jackie Leven University, Hop And Grape 0161 275 2930
Morning Star/Obsession Band On The Wall 0161 832 6625
Nickelback/Default Evening News Arena 0161 930 8000
MIDDLESBROUGH **Gomez/Archive** Town Hall 01642 242561
NORTHAMPTON **Koop** Roadmender Centre 01604 604222
NORWICH **Doves/The Delgados** UEA 01603 505401
OXFORD **Vacant Stare/ThisGIRL/Continuum Research Project/Johnny Truant** Downstairs At The Zodiac 01865 420042
SHEFFIELD **(spunge)/Farse/Spankboy** Leadmill 0114 221 2828
WATERFORD **Woodstar** Forum 00 35312 809574
WATFORD **Toploader** Colosseum 01923 445000

MONDAY 2

BIRMINGHAM **The Jeevas** Academy 2 0121 262 3000
BLACKBURN **Gomez/Archive** King George's Hall 01254 582582
BRIGHTON **Fun Lovin' Criminals** Dome 01273 709709
Scout Niblett/June Panic/Danielson Famile Palmer's Bar 01273 325955
BRISTOL **Ed Harcourt/Nada Surf** Fleece & Firkin 0117 945 0996
Levellers Academy 0870 771 2000
CARDIFF **Badly Drawn Boy/Supreme Vagabond** Craftsman University 029 2023 0130
DERBY **Hell Is For Heroes** Victoria Inn 01332 740091
GLASGOW **Beth Nielsen Chapman** Arches 0141 221 4001
David Gray/Turin Brakes SECC 0141 248 3000
Finch King Tut's Wah Wah Hut 0141 221 5279
Ladytron Barfly 0870 907 0999
IPSWICH **Toploader** Regent Theatre 01473 433100
LEEDS **The Streets (*NME* 5.0 Show)** University 0113 244 4600
LEICESTER **Reef** University 0116 223 1169
LIVERPOOL **Harry/Chlone** Barfly @ Masque 0151 707 6171
LONDON **Black Rebel Motorcycle Club** Shepherds Bush Empire W12 0870 771 2000
Kate Campbell/The Arienes Charing Cross Road Borderline WC2 020 7734 2095
Chet/13 Amp Sun/Fin Kentish Town Bull & Gate NW5 020 7485 5358
Continuum Research Project/Knut/Johnny Truant Camden Underworld NW1 020 7482 1932
Doves/The Delgados Brixton Academy SW9 0870 771 2000
Patty Griffin Shepherds Bush Bush Hall W12 020 8222 6955
Haze/Seb Clarke/The Series Camden Dublin Castle NW1 020 7485 1773
The Nepotists Putney Half Moon SW15 020 8780 9383
Nickelback/Default Wembley Arena 0870 739 0739
Prong/Chris Connelly/Breed 77 Highbury Corner Garage N5 020 7607 1818
Psychid/The High & Lonesome Camden Barfly @ The Monarch NW1 0870 907 0999
MANCHESTER **Disturbed/Blindside** Academy 0161 275 2930
Vega 4 Night And Day Café 0161 236 1822
MILTON KEYNES **Lambchop/Eileen Rose** Stables 01908 280800
NEWCASTLE **Shed Seven/Furthur** University Of Northumbria 0191 232 6002
NORTHAMPTON **The Toasters** Roadmender Centre 01604 604222
NORWICH **The Kennedy Soundtrack** Arts Centre 01603 660352
Beverley Knight/Rhianna UEA 01603 505401
NOTTINGHAM **Groove Armada/Dirty Vegas** Rock City 0115 941 2544
PORTSMOUTH **The Vandals/Tsunami Bomb/Audio Karate** Pyramids Centre 023 9235 8608
STOKE **Douglas/Lucky Thirteen/Twofold/Stapleton** Talbot 01782 845507
WOLVERHAMPTON **(spunge)/Farse/Spankboy** Wulfrun Hall 01902 552121
YORK **Minuteman** Fibbers 01904 651250

TUESDAY 3

BIRMINGHAM **Aqualung** Glee Club 0870 241 5093
Groove Armada/Dirty Vegas (*NME* Coca-Cola Show) Academy 0121 262 3000
Manic Street Preachers/Ian Brown NEC 0121 780 4133
BRIGHTON **The Apes/Star Spangles** Freebutt 01273 603974
King Prawn Concorde 2 01273 207241
Levellers Dome 01273 709709
BRISTOL **Badly Drawn Boy/Supreme Vagabond Craftsman** Academy 0870 771 2000
Vega 4 Fleece & Firkin 0117 945 0996
CAMBRIDGE **The Kennedy Soundtrack** Boat Race 01223 508533
Beverley Knight/Rhianna Corn Exchange 01223 357851
CARDIFF **Five Knuckle** Barfly 029 2066 7658
DERBY **Douglas/Lucky Thirteen/Twofold/Stapleton** Victoria Inn 01332 740091
DUBLIN **Tom McRae** Whelans 00 3531 478 0766
Michelle Shocked Ambassador Theatre 00 3531 456 9569
EDINBURGH **Ladytron** La Belle Angele 0131 225 7536
GLASGOW **Alejandro Escovedo/She-Haw King** Tut's Wah Wah Hut 0141 221 5279
David Gray/Turin Brakes SECC 0141 248 3000
Hate Eternal/Deranged Cathouse 0141 248 6606
Nina Nastasia/James Orr Complex/Threnody Ensemble Nice'n'Sleazy 0141 333 9637
Shed Seven Barrowlands 0141 552 4601
HEREFORD **Hell Is For Heroes** Manhattans 01432 269968
HOVE **Lambchop/Eileen Rose** Old Market 01273 325440
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LONDON **Peter Bruntnell/The Pinetops/Vera Cruise** Charing Cross Road Borderline WC2 020 7734 2095
Byrne Camden Dublin Castle NW1 020 7485 1773
Caesars Palace/Blackcube Tottenham Court Road Metro Club W1 020 7437 0964
Die So Fluid Camden Palace NW1 020 7387 0428
Doppler/Moon Pilot Kentish Town Bull & Gate NW5 020 7485 5358
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The Eighties Matchbox B-Line Disaster/Ikara Colt Trafalgar Square ICA SW1 020 7930 3647
Harry/New Disease Camden Barfly @ The Monarch NW1 0870 907 0999
David Holmes Presents The Free Association Oxford Street 100 Club W1 020 7636 0933
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PHOTOGRAPHY: IAN WHENT/ANDY WILLSHER/RICHARD SKIDMORE

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Leeds Blank Canvas (December 4), Birmingham Academy (5), Newcastle University Of Northumbria (8), Bristol Academy (9), Norwich UEA (10), Liverpool University (11)

BOWLING FOR SOUP
Leicester De Montfort University (February 13), Wolverhampton Wulfrun Hall (14), Glasgow Barrowlands (15), Newcastle University (16), Leeds Metropolitan University (17), Liverpool University (18), Cardiff University (19), Norwich UEA (21), Southampton Guildhall (22), Folkestone Leas Cliff Hall (23), Cambridge Corn Exchange (24), Nottingham Rock City (25), Bristol Academy (26), London WC2 Astoria (28)

BRIGHT EYES
London WC1 ULU (December 7)

COLDPLAY
Manchester Evening News Arena (April 14), London Earls Court Exhibition Hall (16 & 17)

THE DATSUNS
London WC2 Astoria (December 10), Manchester University, MDH (11), Glasgow QMU (12), Wolverhampton Wulfrun Hall (13)

DEATH IN VEGAS
London Kentish Town Forum (December 21)

DEDBEAT 3
Hemsby Pontin's Holiday Village (February 28-March 2). Acts include Multiplex/Super_Collider/Cassette Boy

DOVES
Cambridge Corn Exchange (December 5), Cardiff University (6), Manchester Apollo (7 & 8), Dublin Olympia (13)

THE EIGHTIES MATCHBOX B-LINE DISASTER
Brighton Concorde 2 (December 17)

THE FAINT/RADIO 4
Nottingham Social (December 8), Manchester Roadhouse (9), London Highbury Corner Garage (10), Leicester Charlotte (11), Cardiff Barfly (12), Leeds Cockpit (13), Glasgow Barfly (14)

FEEDER
Dublin Ambassador Theatre (February 7), Belfast Limelight (9), Norwich UEA (11), Southampton Guildhall (12), Brighton Dome (13), Oxford Brookes University (16), Cambridge Corn Exchange (18), Nottingham Rock City (19), Manchester Apollo (21), Glasgow Barrowlands (22), Aberdeen Music Hall (23), Newcastle University Of Northumbria (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Exeter University (5), Bristol Colston Hall (6), London Brixton Academy (7)

THE FLAMING LIPS
Glasgow Barrowlands (January 15), Manchester Academy (16), Birmingham Academy (17), Bristol Academy (18), Nottingham Rock City (20), London Kentish Town Forum (21 & 22)

GLASSJAW
Glasgow G2 (December 6), Manchester University, Hop And Grape (7), Wolverhampton Wulfrun Hall (8), London WC2 Astoria (9)

GOMEZ
Oxford Brookes University (December 5), Folkestone Leas Cliff Hall (6), London Shepherds Bush Empire (8-9)

HELL IS FOR HEROES
Harlow Square (December 4), Gloucester Guildhall Arts Centre (5), Bournemouth Villa (6), Southend Chinnery's (8), Reading University (10), Peterborough Park (11), Edinburgh Studio 24 (12)

With their second album out in April, those kings of shuffle rock, The Coral, have announced a UK tour. While the name of the album is yet to be decided, we do know that two of the tracks are 'Careless Hands' and 'So You Think You're The First', they've been recording with Super Furry Animals' horn section and their new material will be as eclectic, cosmic and downright insane as ever. Hear the new stuff and all your favourites at Dublin Ambassador Theatre (February 2), Belfast Limelight (3), Glasgow Barrowlands (5), Aberdeen Music Hall (6), Middlesbrough Town Hall (7), Manchester Academy (8), Portsmouth Pyramids Centre (10), Cardiff University (12), Norwich UEA (14) and Oxford Brookes University (15).

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
Glasgow QMU (December 4), Manchester University, Hop And Grape (5), London Aldgate East 93 Feet East (7), London Shepherds Bush Empire (March 14)

IDLEWILD
Sheffield Octagon (December 5), Birmingham Academy (6), Leeds University (7), London Brixton Academy (9), Bristol Academy (10), Nottingham Rock City (11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (15), Glasgow Barrowlands (16), Edinburgh Corn Exchange (17), Belfast Mandela Hall (January 31), Dublin Ambassador Theatre (February 1)

THE (INTERNATIONAL) NOISE CONSPIRACY
Portsmouth Wedgewood Rooms (December 5), London WC2 Mean Fiddler (6), Birmingham Academy 2 (8), Manchester University (9), Edinburgh La Belle Angele (10), Glasgow King Tut's Wah Wah Hut (11), Leeds Cockpit (12), Oxford Zodiac (13)

THE KILLS
Leeds Joseph's Well (11)

MANIC STREET PREACHERS/IAN BROWN
Glasgow SECC (December 4), Manchester Evening News Arena (6), London Wembley Arena (7), London Brixton Academy without Ian Brown (8), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavillons (14), Cardiff International Arena (15 & 16)

MURDERDOLLS
Wolverhampton Wulfrun Hall (December 4), Sheffield Leadmill (6), London WC2 Mean Fiddler (7), Norwich Waterfront (8), Nottingham Rock City (9), Liverpool University (10), Newcastle University (11), Edinburgh Liquid Rooms (12)

THE MUSIC
Middlesbrough Town Hall (January 7), Nottingham Rock City (8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

NICKELBACK
Dublin Point (December 4)

NME AWARDS TOUR 2003 WITH THE DATSUNS/THE POLYPHONIC SPREE/INTERPOL/THE THRILLS
Dublin Ambassador Theatre without The Polyphonic Spree (January 24), Glasgow Barrowlands (26), Newcastle University Of Northumbria (27), Birmingham Academy (28), Sheffield Foundry (30), Liverpool University, Mountford Hall (31), Manchester Academy (February 1), Leeds Metropolitan University (3), Nottingham Rock City (4), Norwich UEA (5), Portsmouth Pyramids Centre (7), Cardiff University (8), London WC2 Astoria (9)

NME BRING IT ON NIGHT WITH KINESIS
London Camden Barfly @ The Monarch (December 5)

OASIS
Cardiff International Arena (December 8 & 9), Brighton Centre (11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

PRIMAL SCREAM/THE KILLS
London Brixton Academy (December 6 & 7), Liverpool Royal Court (9), Birmingham Academy (10), Sheffield Octagon (12), Manchester Academy (13 & 14) without The Kills (14), Edinburgh Corn Exchange (16), Glasgow Barrowlands (17). Black Rebel Motorcycle Club also support in London (7)

PULP/THE KILLS/ROYKSOPP/THE BEES
Rotherham Magna Science Adventure Centre (December 14)

RED HOT CHILI PEPPERS/THE MARS VOLTA
Glasgow SECC (March 5), London Docklands Arena (8 & 9), Manchester Evening News Arena (11 & 12)

ROYKSOPP
Glasgow Barrowlands (December 13), Newcastle University (15), Birmingham Academy (18), Bristol Academy (19), Manchester Academy (20), London Brixton Academy with Miss Kittin (21)

JON SPENCER BLUES EXPLOSION
London South Bank Royal Festival Hall (January 31)

JOHN SQUIRE
Belfast Limelight (January 24), Dublin Ambassador Theatre (25), Aberdeen Music Hall (27), Glasgow Barrowlands (28), Newcastle University Of Northumbria (30), Leeds University (31), Manchester Ritz (February 2 & 3), Birmingham Academy (5), London Shepherds Bush Empire (6)

STONE SOUR
Glasgow Barrowlands (February 19), Newcastle University (20), Birmingham Academy (21), Manchester Academy (22), Nottingham Rock City (24), Bristol Academy (25), London WC2 Astoria (26)

THE STREETS
Manchester Academy (December 4), London WC2 Astoria (5), both *NME* 5.0 Shows

SUM 41
Manchester Evening News Arena (February 1), Nottingham Arena (2), Glasgow Braehead Arena (3), Dublin Point (4), Cardiff International Arena (6), Plymouth Pavilions (7), London Wembley Arena (8)

SUPERGRASS
Edinburgh Corn Exchange (January 22), Manchester Apollo (24), London Wembley Arena (25)

THE THRILLS
Liverpool Barfly @ Masque (December 4), Nottingham Social (5), Bristol Louisiana (6), Glasgow Barfly (8), Wolverhampton Little Civic (9), Leeds Cockpit (10), Manchester Night And Day Café (11), Belfast Auntie Annie's (January 15), London Aldgate East 93 Feet East (22)

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21st December
THE MUSIC
10th January
SUPERGRASS
25th January
COUNTING CROWS
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SUM 41
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THE DATSUNS
9th February
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21-22nd February
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THE WORKS

TOP MUSIC TIPS FOR PLAYAZ AND PLAYERS

Edited by Robert Collins

HOW DO I FORM A BAND?

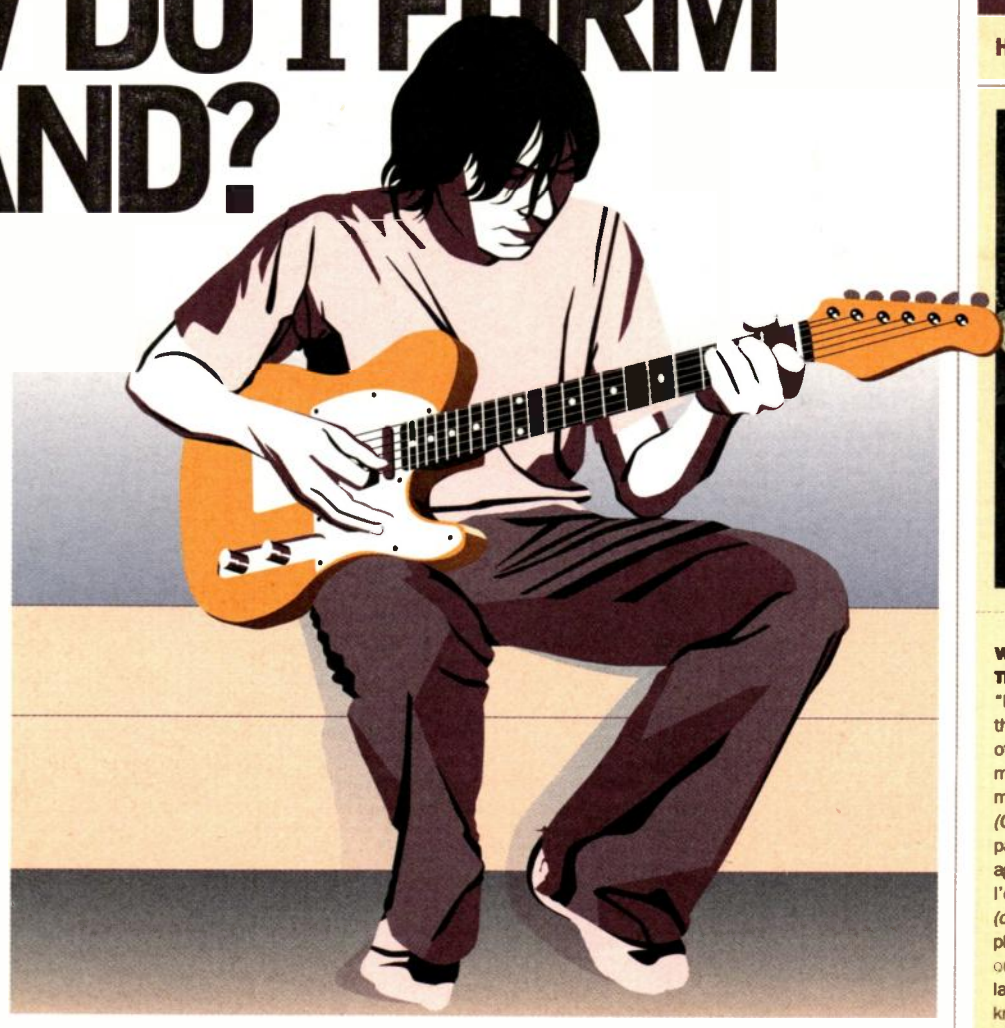


ILLUSTRATION: MARC JONES PHOTOGRAPHY: ROGER SARGENT

Inspired by the new rock revolution? Here's some tips on getting started

Let's make one thing clear from the start. If you're forming a band with the sole ambition of instant fame and fortune, you'd be better off heading down to the next *Popstars* audition. History is littered with great bands that never lived up to their commercial potential, while others sell millions of units to the utter bewilderment of music-lovers everywhere. So just because you think you can write better songs than Kelly Jones, don't assume you'll be bigger than the Stereophonics in six months.

So you want to make some music. You have two options. One, barricade yourself into your bedroom and start the job alone, or two, form a band. If you choose the latter, before the impossible highs arrive there will invariably be rows, tears, disintegrated friendships and punch-ups. But there are measures you can take to make your tentative steps to glory slightly less painful.

Unless you're forming a boy/girlband (in which case, you can stop reading now), you're going to need musicians. Similarly-minded friends are obviously your first port of call, but give yourself some options. Head down to your local rehearsal studio and see who's who. Even better, give *NME* a call and get yourself into our Classified Section. This is a legendary recruiting ground for bands – ask Madness or Suede. There are about 60 ads for artists and musicians wanted each week and we reckon 90 per cent of them get successfully filled within two weeks.

Assuming you're all pulling in the same direction, it's important not to get bogged down by arguments. There's no point spending rehearsal time bickering about potential cover versions when there's so much to be done. Set yourself short-term goals, be it playing your first gigs or recording a demo, and work out how you're going to achieve them.

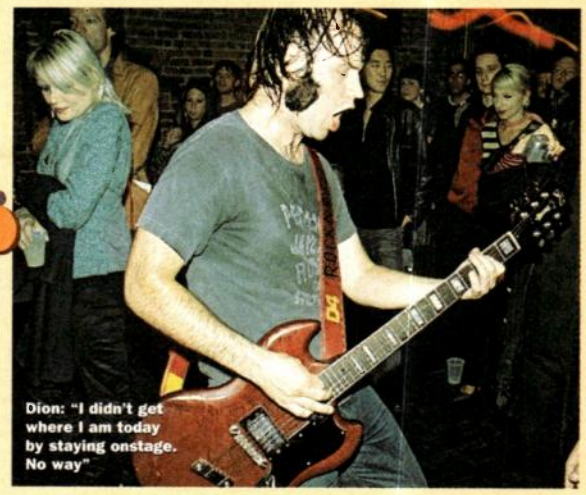
One way to ensure goals are met is to figure out, from the start, how the band organises itself. Who's writing the songs? Who's organising the rehearsals and gigs? Work out everyone's responsibilities as soon as possible, but remember, a band isn't necessarily a democratic unit (look at Oasis). Although being in a band will be a costly affair to begin with, if you're successful your ideas will be your primary source of income (publishing, record sales, gigs) so make sure everyone's pulling their weight, be it creatively or with the less enjoyable jobs.

Whatever you do, persevere through the fights, rejections and setbacks. The chemistry that sets great bands apart doesn't come from self-belief alone. It's a result of personalities, ideas and invariably, months of hard work. If it was easy, everyone would be doing it.

Robert Collins

MY WAY

How Dion from The D4 did it



Dion: "I didn't get where I am today by staying onstage. No way"

Why did you decide to form The D4?

"I had bands before – one of them split, one I was kicked out of and one wasn't really doing much. I just wanted to be doing my own songs. I met Jimmy *(Christmas, guitar/vocals)* at a party, talked about music and agreed to put the band together. I'd been in a band with Beaver *(drums)* before and our bass player, Vaughn, had just come out from England. Three days later we had our first practice. I knew everyone could play before we started. I've been in bands where people couldn't play as well as me and we always ended up kicking them out."

How did you organise yourselves?

"We did absolutely everything ourselves until we came to England. We organised all our own shows. I had a few contacts in the industry already

I just made the most of them. We didn't like doing it but there was just no-one else suitable. That side of it is a lot harder than the rehearsing.

"We worked pretty hard at the beginning but if you're not willing to put anything in, you're not going to get anything back. We drove to shows in cars, slept on floors and had knives pulled on us. It's all part of the fun."

Did you have a plan when you started?

"The plan was to put together the best band possible and tour. Our main plan was to get out of New Zealand and see the world."

Did you take the responsibility to make that happen?

"I didn't want everyone to feel that it was just my band. Everyone feels equal. I had songs but we'd flesh them out in rehearsals – 'Come On' and 'Party' came out of our first practices. Now Jimmy's writing songs, it's more like a proper collaboration."

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

Cortosis: silly Tools

CORTOSIS
IOU

"A solid, competent unit with an impressive array of original material." Sounds awesome, doesn't it? There is an anonymous quote in their blurb that says that they're "a diverse mix of rock, grunge and jazz", which isn't strictly true. If anything they sound like a watered-down Tool in places, and a silly garage band in others.

INFO: 07810 715455

SKUNKQUIRKS
Broken Hearted

Huh huh, geddit? Actually the name is bastardised from the name of a US aircraft factory (Skunkworks) that developed fighter jets. The tenuous link is that SQ aspire to do the same thing with their music. Oh yes. They are the worst kind of crossover outfit. A Jamaican singer with a half-decent voice accompanied by white boys playing the kind of plonky-tonk, fairground nonsense you'd expect from a Ben Folds Five cover band.

INFO: 07881 951836

PSYCHOSIS ARE GUILTY
How Many Words?

Not many words in the first couple of minutes of the title track. None, in fact. That's OK, though, because the production is very crisp and deserves to be showed off. Less so the songs themselves, which veer towards dour doom rock. There isn't enough pomp to write PAG off as a comedy doom band. That would suggest that they'd really like to be taken seriously, but they shoot themselves in the foot by sounding too dated. Mind you, the second track jumps straight into standard cock-rock. Arthur *and* Martha, then.

INFO: 07876 671349

THE AUDIO JOURNAL
Ladykiller

More well-produced, talent-wanting fodder from this London bunch. There are elements of everything in here – rock, jazz, funk, acoustic – you name it and The Audio Journal will use it and call it fusion.

INFO: 07949 882216

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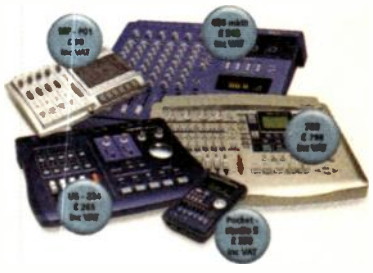

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ATTENTION WEST LONDON Guitarists: Auditions early December, 60's/90's vibe. Commitment essential. Want it? COME GET IT. Paul 0 7 7 3 6 3 0 7 5 5 8 theredsevens@hotmail.com

BASS/KEYBOARDS FOR West London rockband (not metal). 22-28. Serious industry interest. Stones, Wilco, Foo Fighters. Free rehearsals/recording. 020 8400 5955, torpedopilots@hotmail.com

BASS PLAYER WANTED! Indie/Rock Band in Norwich - age 17 to 29 - willing to go far! Telephone Chris 07909 518215

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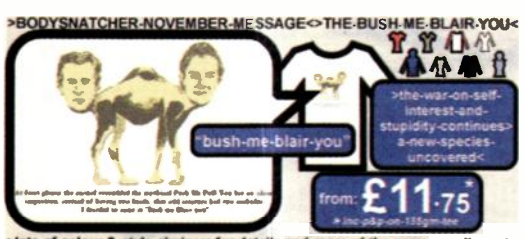

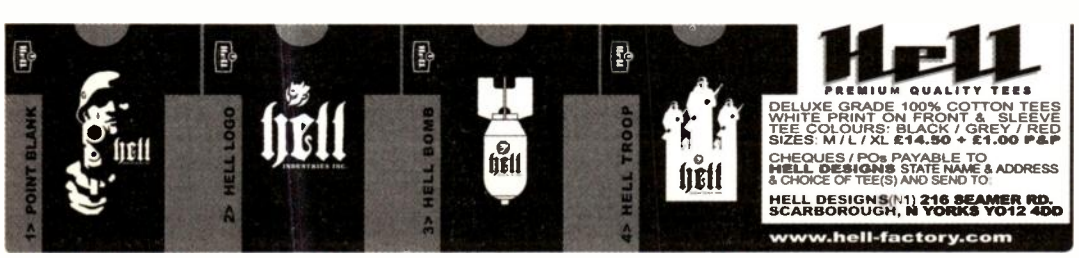
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Thrills

The off-colour reading matter stuffed under pop's mattress

Edited by David Stubbs. Contributors: Andy Dawson

FRAN STARTS WORK AT NME

True to his word, **Fran Healy** of **Travis** has foresaken his rock career and become a humble jobsworth for top rock weekly *NME*.

His first duty, as promised, was to work as assistant to *NME* photographer Tom Sheehan, his first task of the morning to stand and look after Sheehan's bag on the pavement outside the Dog And Duck, while the photographer popped in for "a quick sharpener".

However, Sheehan was disgusted on emerging from the bar late that evening to find his assistant on the point of dozing off. "That's bloody expensive equipment!" he yelled and Healy was demoted to office assistant.

Since then, his jobs have included:

- Removing graffiti from the toilets with a small nailbrush
- Cleaning staff wellies from last year's Glastonbury
- Filing the anti-Travis hate mail in alphabetical order

Said Healy: "I realise just how right I was to bemoan my lot as fronting one of Britain's top rock bands.

"I've definitely made the right decision. It certainly wasn't a dumb moment of luvvie self-pity, that's for sure," he said, as he went to work on trying to erase the slogan, 'FRAN HEALY IS A USELESS TWAT' from just above the toilet cistern.

PHOTOGRAPHY: STEVE GULLICK/EWEN SPENCER/PA

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Louis: "Er, hello Mike, great to be here."

Skinner: "Bagged and tagged. Walshy, you're the spunkinator who got your head down and then handled a mega tiller. Deftly though. I doft thee."

Louis: "Hmm. Well, despite what everyone thinks, Pete Waterman and I get on really well off-screen..."

Skinner: "No! No! Your package. Your flabby underboys. Clink-clink-churn."

Louis: "Are you asking me about... Westlife?"

Skinner: "Fingersnapper! Have a bun, Dad!"

Louis: "Ah, I'm really proud of the boys you know. But I've got to say, they deserve more credit than they sometimes get..."

Skinner: "Halt. Who goes there?"

Louis: "Sorry?"

Skinner: "What lights the sky over there in Lou-land?"

Louis: "You're asking me about the war against terrorism?"

Skinner: "Nah man! What... is... your... favourite... colour?"

Louis: "It's green, actually."

Skinner: "Proper. Fade away."

Louis: "Are we finished?"

Skinner: Watch this!

(Mike picks up a doner kebab and moonwalks as the credits roll)

WOW! THRILLS SHOWBIZ EXCLUSIVE

Indie boys go ape for Tinseltown lass talent

Thrills gossip-snorters have been buzzing with excitement at freshly coughed-up speculatum about our most fey indie stars and their penchant for romancing some of Hollywood's prime princesses.

The trend began with **Coldplay**'s **Chris Martin**, who has been rumoured to have been dating skeletal award-weeper **Gwyneth Paltrow**. Since then, **The Music** frontman Robert Harvey is said to have been conducting a transatlantic romance with **Linda Evans**, famous for her role as Krystal in *Dynasty*.

And is there any truth in the rumours that, in a strange continental reversal, **Julian Casablancas** has been seen climbing aboard the stairlift of our very own **Dame Thora Hird**?

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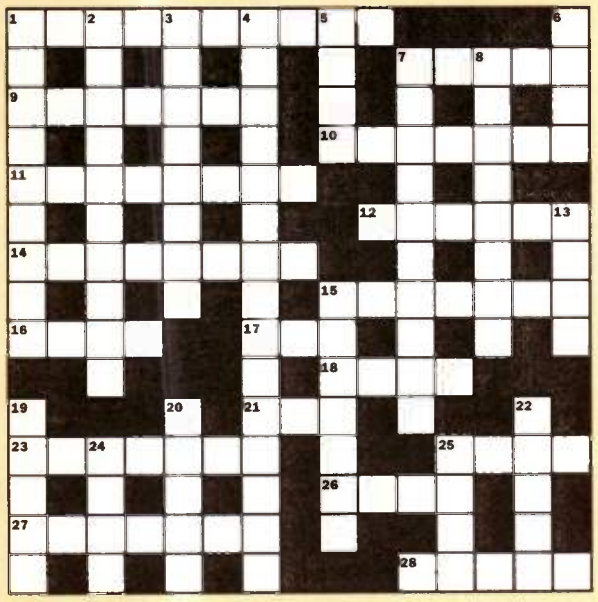

CLUES ACROSS

1 Sorry Josh, but we haven't got a clue (2-3-5)
7 The same release from Nada Surf and Avril Lavigne (3-2)
9 *"What you want baby, I got it/ What you need you know I got it"*, Aretha Franklin (7)
10 Perhaps kids Jan to 'Protect Your Mind (For The Love Of A Princess)' (1-1-5)
11 I say! Feel the difference for both Cabaret Voltaire and The Bodysnatchers (4-4)
12 He regaled us with 'Hey Baby' last year (1-1-4)
14 Björk, Haddaway and now Darren Hayes have all expressed regret at an absence (1-4-3)
15 Their latest single is 'Game Of Love' taken from new album 'Shaman' (7)
16+25D Any news I concoct about JDS on ffrr label (4-4)
17 They were all 'Meaty, Beaty, Big And Bouncy' in 1971 (3)
18 One of The Only Ones spotted in Amsterdam Airport (4)
21 Tommy ——, had a Number One hit in 1969 with 'Dizzy' (3)
23 Pearl Jam's new single could somehow be in a mime (1-2-4)
25 Neil Young album with a fusion in metal (4)
26 'Supergroup' formed in the '80s with members including John Wetton, Steve Howe and Carl Palmer (4)
27 (See 4 down)
28 The US gets her to become an American male singer (5)

CLUES DOWN

1+5D *"I once had a girl, or should I say she once had me"*, Lennon/McCartney (9-4)
2 It's a good job session singers include something new from Suede (10)
3 Rapper from the House Of Pain (8)
4+7D+27A Even if drug addicts were no more, The Dandy Warhols would still just say 'no' (3-2-3-4-3-4-6-2-5)
5 (See 1 down)
6 In a short time, My Bloody Valentine can perform (4)
7 (See 4 down)
8 Group that had eight Number One hits in three years (4-4)
13 Personally, got away very quickly from A Flock Of Seagulls (1-3)
15 *"Darling your head's not right/ You see alone we stand, together we fall apart"*, The Strokes (7)
19 The plot includes one group who got to Number One in 'January' (5)
20 'They Threw Us All In A Trench And Stuck A Monument On Top'. Ooh, the fibbers (5)
22 Goo Goo Dolls make a slip and move smoothly away (5)
24 Ron and Russell ——, who together made Sparks (4)
25 (See 16 across)

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ANSWERS FROM NOVEMBER 16 ISSUE

Across: 1+20A Live In A Hiding Place, 9 Ono, 10+24D+21D Non-Stop Erotic Cabaret, 11 Cameo, 12 Dilemma, 13 Bushman, 14 Seal, 15 Kiss, 16 Dream, 25+23A+31A Caught By The River, 26 Abba, 30 Us, 33 OMD, 34 Catch, 35 Lit, 36 ABC.
Down: 1 Long Distance, 2+28A Vanilla Radio, 3+18A Into My Arms, 4 Alphaville, 5 Incubus, 6 I Am, I Said, 7 Go On Move, 17 Ash, 19 Mousse T, 22 Church, 23 Barlow, 27+18D Evil Woman, 29 Dada, 32 EC.

PHOTOGRAPHY: ANDY WILLSHER

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Usual rules apply. Closing date is 12noon on December 2. Unless you've got one of these new-fangled time machines, in which case you've got as long as you like.

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Edited by Ian Watson

SINGLES BARRED

Your 100 Greatest Singles Of All Time (*NME*, November 16). My thoughts, in list form:

No matter how many crimes of taste, oversight or simple blind objectivity you may perpetrate in your Best Ever rundown, I have to admit you're spot on with the Number One selection. Two things have restored my faith in *NME* over the last few weeks. The number 10 next to a review of The Stone Roses' 'Best Of'. And a black and white photo of Ian Curtis at the head of the list of the best songs ever recorded. There are echoes of Joy Division in all of the best guitar bands going today so to see them celebrated like this feels like a bit of long overdue justice being done.

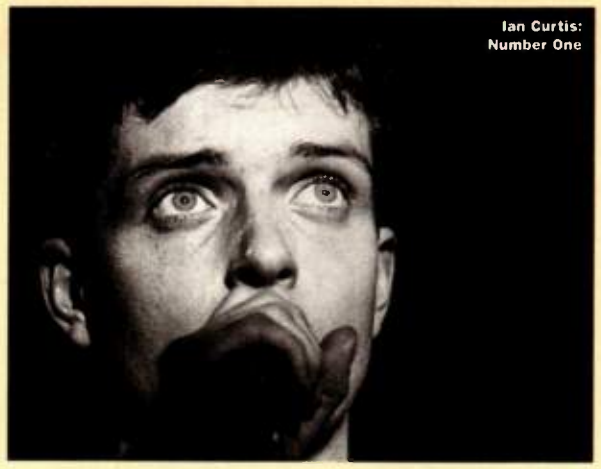
'Fools Gold' over 'Made Of Stone'? OK, OK, I take your point about it being a timely blend of rock, dance and pop that defined a landmark moment in musical history, blah blah. But great music isn't just about totting up scores like a dry science. The bit where Ian Brown sings *"sometimes I fantasise"* for the first time decimates any amount of theorising in a second.

'Walk On The Wild Side': oh dear. Embarrassing, dated, the sound of a man scrabbling desperately for cool and failing miserably.

'Geno': well done. A genius song about being inspired by and in love with the essence of great music in a list about... well just that.

Wouldn't it be a good idea, the next time you or anyone compiles a list like this, to put a ban on any songs released in the last, say, two years? That way you can at least say you made your choices with a bit of perspective. I bet a whole load of people are really fucked off about The Vines making the 100.

Sally Cinnamon, Northampton



Ian Curtis: Number One

Funny you should say that Sally, but blood has definitely been boiling all over the nation at the inclusion of The Vines, Coldplay, Nelly, Aaliyah, OutKast, Kylie and everyone else in the list who's released a new single in the last decade. You probably have a point with your suggestion of a ban on recent releases, but then again the idea of songs having to serve an apprenticeship and, essentially, 'pay their dues' runs directly against the rampant, leap-before-you-look enthusiasm that fires all great musical love affairs. Modern classics are still classics. It just takes an extra bit of passion and faith to recognise that – IW

BOO-HOO, WHY DIDN'T MY FAVOURITE BAND WIN?!?

How can there be no room in the 100 for the following?
Radiohead, 'Paranoid Android'
The Eagles, 'Hotel California'
REM, 'Losing My Religion'
Suede, 'Animal Nitrate'
Jeff Buckley, 'Grace'
U2, 'One'
EMF, 'Unbelievable'
Pearl Jam, 'Alive'
The Charlatans, 'One To Another'
Shed 7, 'Chasing Rainbows'
Radiohead, 'Street Spirit (Fade Out)'
Ash, 'Girl From Mars', and hundreds of other quality tunes

Richard Miller, Exeter

'Love Will Tear Us Apart' at Number One in the all time top singles – how indie-shmindie! OK, some well placed and justifiable entries but it beats me how every list like this fails to mention the Chic's 'Good Times' – massively influential – and Donna Summer's 'I Feel Love', a record so ahead of its time it invented New Order and hi-NRG dance. No Human League either! Don't you recognise genius when you hear it???

A distressed elk, via email

Just one or two points regarding the so-called Top 100 singles. Last year *NME* voted the single of the year to be 'Burn Baby Burn' by Ash ahead of 'Get Ur Freak On', 'Can't Get You Out Of My Head', 'The Modern Age EP', 'Last Nite' and 'Ms Jackson' *(Er, you're wrong actually, you the readers voted Ash Number One in our Readers Poll, not us – IW)*. So how do they all get in the Top 100 but not Ash? Your list contradicts itself all over the place.

The Strokes released three singles last year, only one was nominated to be Single Of The Year, this being 'Hard To Explain' so how come the other two get in the best singles of all time? The Vines are a good band fair enough but have they really released the 38th best single of all time? No fucking way. Also whoever voted for fucking Nelly's 'Hot In Herre' fucking sack them. Were they taking the piss?

Last but not least surely U2, REM and Queen have done at least one decent song? But they just aren't cool enough for you guys are they?

James Bentley, via email

You missed out 'Imagine', probably the best song ever written. So you reckon 'Get Ur Freak On' is better. My arse. Love will tear us apart. I am gonna go and tear my *NME* apart.

Cliff, Plymouth

This, believe us, is just a taste of the many enraged missives that have been flying, Molotov cocktail-like, into *NME* in the last two weeks. And generally they all make the same point: why didn't my favourite band do better? My take on the concept of list making is this: all that matters is the Top Ten. The rest is just conversation. A list headed by Joy Division, Nirvana, Sex Pistols, The Rolling Stones, David Bowie, The Smiths, The Stone Roses, Oasis, Massive Attack and The Clash can't be doing too badly – IW

IRISH BLOOD, ENGLISH HEART?

I always look forward to your *NME* awards tour as it's always a good showcase of new talent. The line-up this year seems fairly interesting and contemporary again, but I found it a bit strange that only a year ago you were bigging up the fresh 'Guitar Britain' scene and on next year's 2003 tour there isn't a single British act among them. There's a pool of homegrown talent out there for sure. I saw The Bandits a few weeks ago and they blew me away. British bands are going to continue on coming through as we've seen with The Coral, TCTC, The Libertines etc, but I thought it would be nice to showcase this talent around the country.

Ben Ricketts, via email

Fair point Ben, but if you had the chance to put the amp-melting excellence of The Datsuns alongside the symphonic strangeness of The Polyphonic Spree, would you pass it up? Me neither. As for homegrown talent, Dubliners The Thrills are worthy of a thousand garage rock chancers. Make sure you get to the gigs early. They're my tip for band of 2003 – IW

DON'T STAND SO CLOSE TO ME

New game: get people in bands to phone your mates. Me and my friend started this when I got into the Bull & Gate Coopers gig and she didn't. She has now spoken to Ben from the Coopers and Pete and Carl from The Libertines on the phone, and I've spoken to Craig and Patrick from The Vines when they were in Brum.

Sophie Nicolas, via email

I'm a Suede fan (don't laugh) so naturally I feel the need to stick up for one of my favourite bands when tossers like Julian Marshall cruelly 'advise' them (*NME*, November 16) to "knock out a greatest hits album... before everyone stops caring".

I've recently seen Suede live and they were better than ever, even making the most dire moments of 'Head Music' sound like something that would make your grandmother's ears bleed. Having seen The Strokes and The White Stripes perform, I'm proud to say that Suede can compete with your kings of 'cool', and to quit now would be criminal.

I love the current scene, but that does not stop me enjoying the music of a band that has been around for ten years already. I am mortified that Pulp have split indefinitely, as 'We Love Life' was a brilliant album, and I'm disappointed that critics such as Julian Marshall feel the need to knock bands that are still striving to bring enjoyment to their fans.

Jarvis' monkey, via email

Giving up is never the answer, especially if, as is the case with Pulp, you've just made one of the best records of your career. Rather than shove out a greatest hits, Suede should dig out the tapes of their aborted pastoral electronic record. Their latest album isn't bad, just predictable. Whatever happened to the thrill of taking a few risks? – IW

PS...

From the darkest recesses of the NMEmail bag

Stephen Dalton is a pink arsed fuck monkey.

Del James

Saw that Conor McNicholas editor bloke on that chart show. Mmmm... that's good watchin'. No fuckin' clue what he said, though...

Louise Kinnen

The singer from The Distillers looks and sounds just like Courtney Love circa *The People Vs Larry Flynt* period, so no surprise that it's her new favourite band (they are really good though).

Nadia Muhammad

Now that Missy Elliott's deflated, has anyone else noticed how large her head is?

Kelly Horan, Torquay

Jeez, how sharply opinionated must I make my mails for them to get in?!?

Sam, from the pits of Leicester

PICTURE THIS

DAVE MAHONEY AND JAYNE EALEY, BUCKINGHAM PALACE
"Sharon Osbourne spotted my Ozzy T-shirt and told me to 'get my arse over here'."

JOHN FLORES, SAN FRANCISCO
"Me and Craig Nicholls. Take a look at his manager's face. He's the one on the right."

NIKKI, HMV LONDON
"Politely declining a snog from Pete Libertine who's looking slightly worse for wear"

LEO ALEFOUNDER, V2002 CHELMSFORD
"It wasn't until I had the pic developed that I realised I had a classic. I mean, could Liv Tyler be loving me any more?"

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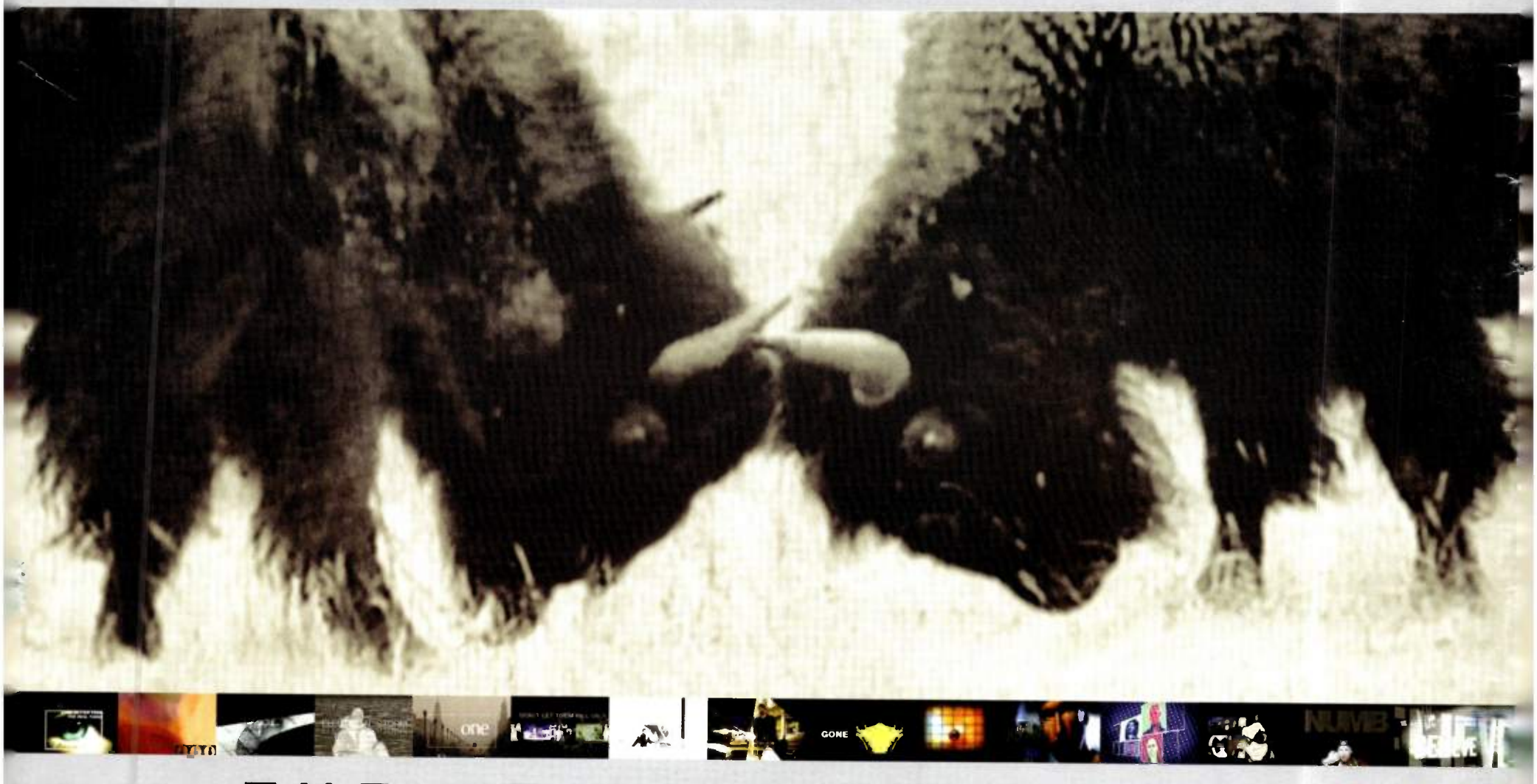

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JACK'S FINGER IS SCREWED

EXCLUSIVE PICTURES SHOW SURGEONS HARD AT WORK ON THE DODGY DIGIT

Those screws in full: airport security will never be the same for Jack

Either he's practising his puppet show technique or this is Jack waving to his fans with his three good fingers

Here is **Jack White** as you have never seen him before – on the surgeon's table during a career-saving operation on his finger.

Looking bewildered as he is about to go under anaesthetic, Jack has no idea of the trauma that awaits his finger. And, as these pictures show, his key digit is literally pulled apart as doctors attempt to rebuild it so he can get back to playing guitar again.

Jack revealed last week that he filmed the operation "for those admirers of the band with tickets to cancelled shows to better understand the complexity of the situation."

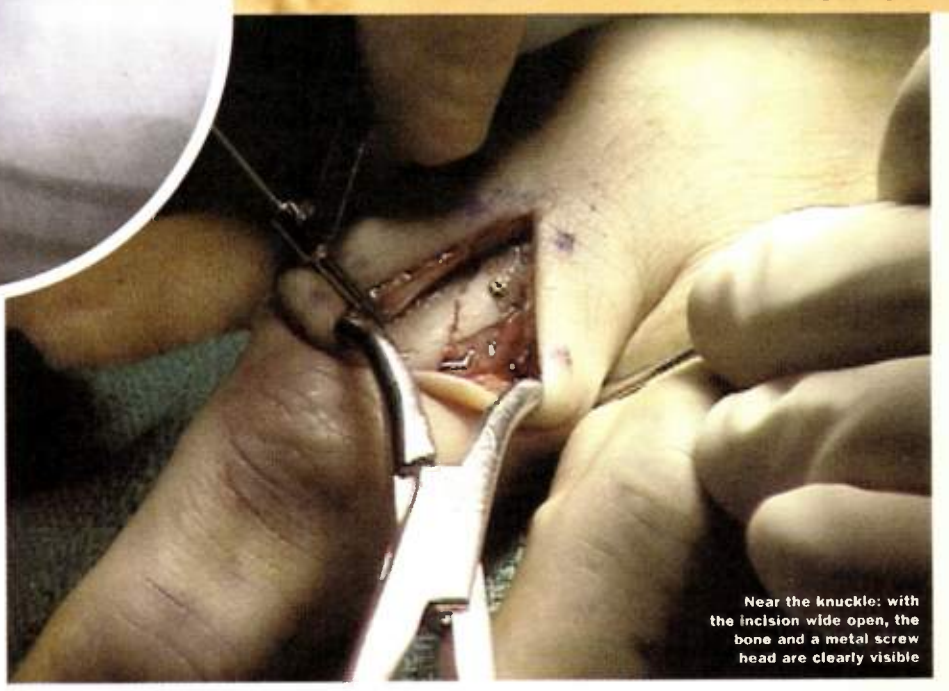
As the X-ray picture shows, the guitarist had three screws inserted into his finger that will remain there for the rest of his life. A band insider told *NME* he faces a period of intensive physiotherapy to get full mobility back to his hand, injured in a car accident in Detroit on his birthday (July 9).

Meanwhile, this week **The White Stripes** revealed details of rescheduled shows in the US, postponed from August, because of the accident.

They plan to resume touring on September 13 with a show at Berkeley Greek Theatre, while the rescheduled dates kick off in November. It is unclear at present how they plan to make up for their missed Carling Weekend Reading and Leeds festival appearances, but Jack hinted to *NME* that they were hoping to play their own gigs in the UK before the end of the year.

In the meantime the Stripes release a new single, their cover 'I Just Don't Know What To Do With Myself' on September 1.

Looking bewildered as he is about to go under anaesthetic, Jack has no idea of the trauma that awaits his finger



Near the knuckle: with the incision wide open, the bone and a metal screw head are clearly visible

New Strokes album: the

NME GETS A SNEAK PREVIEW OF THE MOST HOTLY ANTICIPATED ALBUM OF THE YEAR – AND IT ROCKS

An *NME* insider has heard songs from the most anticipated record of 2003 – the second album by **The Strokes**. And, he said, "it rocks hard".

American journalist Jonathan Cohen was allowed to listen to a selection of tracks from the record, which will be released in October. Among them were predicted future single 'Supernova' and their much talked-about 'soul' song 'Under Control'.

"The mixes I heard were not completely finished," Cohen told *NME*. "There definitely were a couple of places where **Julian Casablancas** was hard to hear, but I think that's because the final mixes haven't appeared yet. Julian was loud on some songs, on some songs he was buried."

Two other new songs, 'Raga' and 'Ze Newie', which our man didn't hear, are said to carry reggae influences, while other working song titles include 'The Way It Is', 'Nightmare' and 'You Talk Way Too Much'.

The Strokes: typical – *NME* waits two years for a new song, and suddenly eight turn up at once

JONATHAN COHEN IS NEWS/REVIEWS EDITOR FOR BILLBOARD.COM

"It's there, right in your face" Newie, 'The End Has No End'

Supernova

Cohen: "That sounds like it might be the single. I would compare it to 'Last Nite' from the first record. It has that one-note bassline and a real chimey guitar sound. I would put that and 'I Can't Win' as the ones closest to the last record. The notable thing about 'Supernova' as well as a couple of others is that there's a tone that at first I thought was a keyboard, very sort of new wavey, but it's a guitar. It basically replicates the vocal note for note and it's right underneath in the mix. That, I think, is new for them and it's there on at least three songs."

Under Control

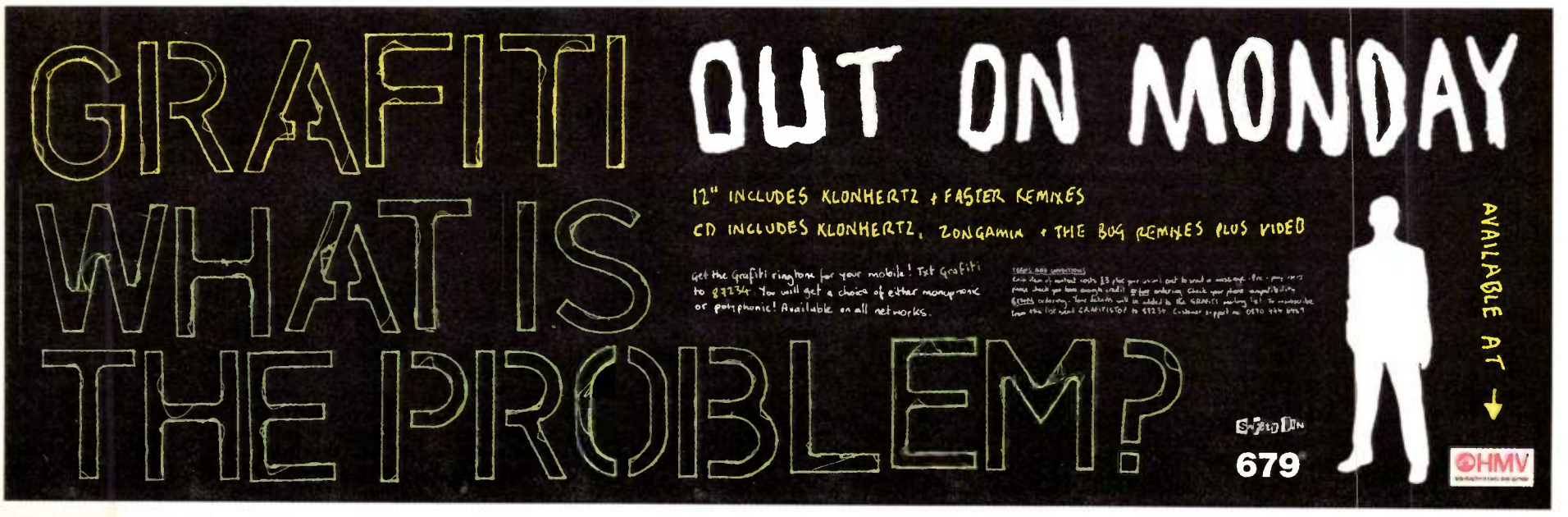
"This is a departure from 'Is This *time*'. It's slow and soulful – which makes it pretty unusual for them."

The End Has No End

"This one's real upbeat and it has a really catchy melody. There's an uncharacteristically heavy riff at the beginning of the song and at the end – it's not present anywhere else. The new wavey keyboard thing is there again too and the chorus is Julian repeating the title again and again. There's a cool solo that's reminiscent of 'Last Nite'. At the end that big rock riff returns and you hear it decaying with feedback. That's going to be one that people really jump on. It's right there, right in your face."

I Can't Win

"I would compare it to 'Someday' or 'Soma' from the first album. Real strummy, again that keyboard-sounding guitar part is there and they jam on one chord at the end. It's short and to the point."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"In the verse, there are two chords pinging back and forth. The thing that stuck out is that there are a lot of weird of little *(guitar)* parts that are used as connecting pieces. There's a breakdown at the end where they're playing the vocal melody on guitar. It rocks hard."

Julian: 'Why we ditched Godrich'

The Strokes pulled the plug on sessions with **Radiohead** producer **Nigel Godrich** (below) because his recordings for their long-awaited second album were too "clean", according to frontman **Julian Casablancas**.

Casablancas said: "When we try to do it super-clean, it doesn't sound like us. It's boring if it's not filthy."

The new album, which has been given a release date of October 20 in the UK and 21 in the US, is influenced by underground noise heroes **Sonic Youth**, according to Casablancas.

One song on the album, 'Supernova', which has been mooted as the comeback single, is particularly reminiscent. "I'm totally ripping them off," joked Casablancas.

During the recording of new song 'Under Control', with original Strokes producer **Gordon Raphael** back at the helm in a second floor studio on Manhattan's ultra-hip East 12th Street, the band had to contend with angry neighbours.

"The neighbours on the seventh floor complained about the noise," explained guitarist **Albert Hammond Jr.** "It was four in the morning, and we had to pull the plug. And that was the take where we felt like we had it. But it was alright because we came in the next day and got it."

The band are now finishing final album mixes. A single will precede it in mid-October. "A few more weeks of lament and self-doubt are in store, I think," admitted Casablancas.

The Strokes will tour the US following the album's release. No UK dates have been set yet, although *NME* understands the band plan to come over before the end of the year.

Thanks to *Spin* and *RollingStone.com*

Strokes producer plans single with his own band

Now producer **Gordon Raphael** (right) has finished working on **The Strokes'** album, he's going to concentrate on his first ever band – **Crystal Radio**. The group, who have already done a handful of low-key gigs in London, got together via an ad in *NME*.

"For the past three months I have been focused on doing something that I have successfully avoided for years and years: starting my own damn rock band," Raphael said. "Thanks to *NME*, I placed ads which led me to discover Matt the drummer, Jason the guitar hero, Tim on bass and Pete the keyboardist of my dreams."

The band's first single is expected to be on Raphael's Shoplifter label.

NEWS IN BRIEF

Yeah Yeah Yeahs (below) will release 'Maps' as the third single from their debut album 'Fever To Tell'. The track comes out on September 22 through their own Dress Up label.

Kings Of Leon are planning to tour the UK again before the end of the year. The group, who have been on the Lollapalooza tour in the US will play a number of dates in November, a source close to the band told *NME*.

Jet have confirmed details of a new UK tour. In addition to appearing at the Carling Weekend Reading and Leeds festivals (August 23-24), Jet will play the London Camden Barfly (August 15), Cardiff Mount Stewart 1 (29), Nottingham Rescue Rooms (30) and Portsmouth Wedgewood Rooms (31). For tickets call the *NME* Ticketline on 0870 1 663 663.

Jet's debut UK single 'Are You Gonna Be My Girl' is released on August 25.

Robbie Williams' shows at Knebworth (August 1-3) have boosted his album sales in the UK by 250 per cent. He was back at Number One on Sunday (August 10) with 'Escapology', while his other four albums have also rocketed into the Top 75.

Björk is to release a staggering eight DVDs and a live box set this summer. An archive of previously unavailable live performances, interview footage and music videos are captured on the DVDs, while the box set will be a four-CD collection of live tracks. The release date is currently unconfirmed.

The Dandy Warhols and **Massive Attack** are to release a joint album. Singer **Courtney Taylor Taylor** has revealed that his band and Massive Attack mainman **Robert '3-D' Del Naja** have been working on the project as a break from producing the Dandys' new material.

Badly Drawn Boy has revealed details of his "sparse" album, expected early next year. "It's very sparse," BDB – real name **Damon Gough** – told *NME*. "It's a bit darker, a bit less writing about relationships and more about abstract things."

The NME Chart Show on MTV2

BROADCAST ON MTV EVERY DAY AT 7PM, HOSTED BY ZANE LOWE

The Libertines' future may not be secure, but their popularity is greater than ever. The video for their new single 'Don't Look Back Into The Sun' has blasted straight to the top of the *NME* Chart on MTV2. **Placebo**'s 'Special Needs' is another new entry at Number Two, while **Muse**'s 'Stockholm Syndrome' storms up three places to Number Three. Last week's Number One, 'Stop' by **Black Rebel Motorcycle Club**, drops down to Number Four.

Hosted by Zane Lowe, the programme is broadcast on MTV2 every day at 7pm and, as you vote for the videos you want to see, you control the rises and falls of your favourite bands.

To get voting, log on to the two specially designed microsites at *www.nmechart.com* and *www.mtv2europe.com/nmechart*.

POSITION	POSITION LASTWEEK	SONG ARTIST LABEL
1	-	**DON'T LOOK BACK INTO THE SUN** THE LIBERTINES (ROUGH TRADE)
2	-	**SPECIAL NEEDS** PLACEBO (HUT)
3	6	**STOCKHOLM SYNDROME** MUSE (TASTE MEDIA)
4	1	**STOP** BLACK REBEL MOTORCYCLE CLUB (VIRGIN)
5	4	**GO TO SLEEP** RADIOHEAD (PARLOPHONE)
6	-	**ROCK'N'ROLL LIES** RAZORLIGHT (MERCURY)
7	3	**MOLLY'S CHAMBERS** KINGS OF LEON (HANDMEDOWN)
8	8	**PROMISES, PROMISES** THE COOPER TEMPLE CLAUSE (UNIVERSAL)
9	5	**FIRST IT GIVETH** QUEENS OF THE STONE AGE (INTERSCOPE)
10	-	**BREAKING THE BACK** MILLION DEAD (INTEGRITY)

TO GET VOTING, LOG ON TO THE SPECIALLY DESIGNED MICROSITES AT WWW.NMECHART.COM OR WWW.MTV2EUROPE.COM/NMECHART